


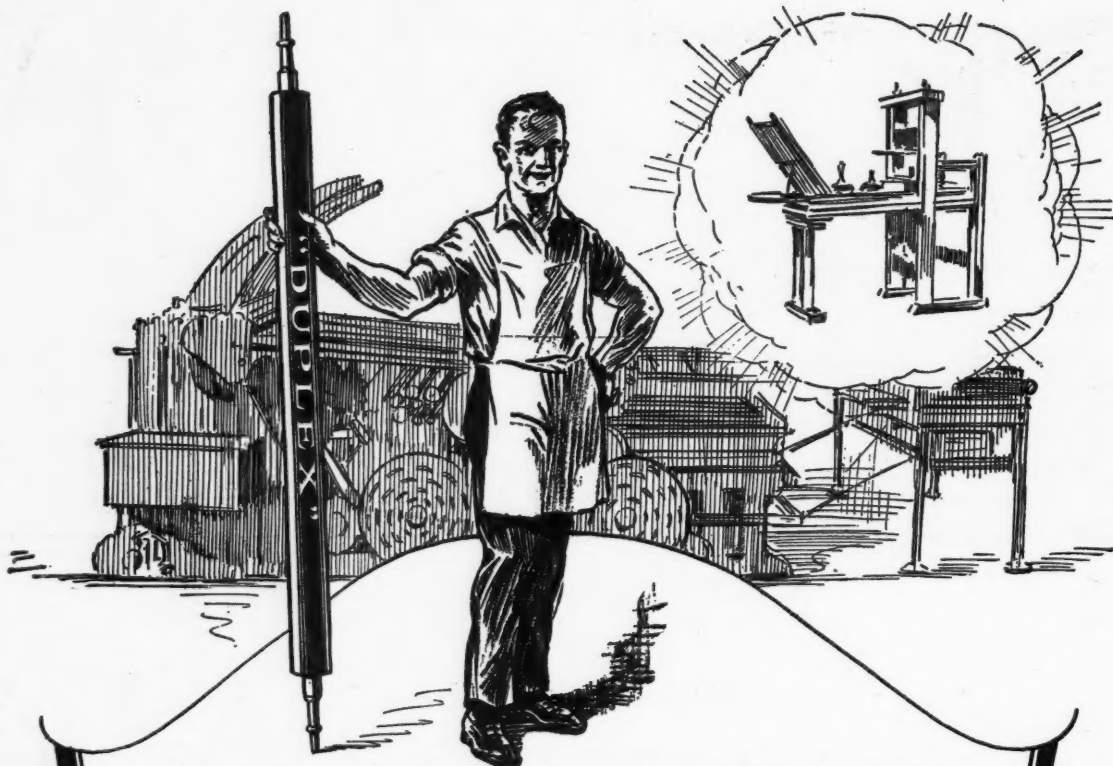
# *The* INLAND PRINTER

OCTOBER 1923

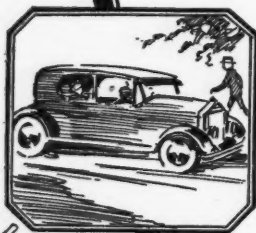
PRICE 40 CENTS



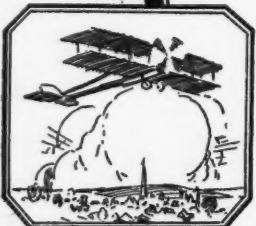
40TH  
ANNIVERSARY  
NUMBER



# ACHIEVEMENT



AUTOMOBILE



AEROPLANE

For many years the development of the printing press was retarded owing to the slow method of ink distribution. Later, when speed became the essential factor in printing as well as other means of communication, pressroom production was controlled by the durability of the rollers. If they softened from heat, humidity or friction, the speed of the press had to be reduced or the rollers changed. After years of experimenting, the formula for Duplex Roller Composition was perfected, and presses are now operated at their highest speed continuously in the hottest weather, where Duplex Rollers are used. Duplex Rollers have the same pliable, tacky surface that the regular composition roller has, but is not affected by changes in temperature, nor will they melt from heat caused through friction.



RADIO



TELEPHONE

## BINGHAM BROTHERS COMPANY

*Roller Makers* (Founded 1849)

406 Pearl St., NEW YORK  
89 Mortimer St., ROCHESTER

Allied with BINGHAM & RUNGE CO., Cleveland, Ohio

521 Cherry St., PHILADELPHIA  
131 Colvin St., BALTIMORE







# Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

Many printers now refer to Atlantic Bond as "the tub-sized sulphite bond with the genuine watermark." It's a good description of a good paper.

## *Atlantic Bond Distributors*

ALBANY—W. H. Smith Paper Corporation  
ATLANTA—Sloan Paper Company  
BALTIMORE—Baltimore Paper Company, Inc.  
BOSTON—Cook-Vivian Company  
          Von Olker-Snell Paper Company  
BRIDGEPORT—Lasher & Gleason, Inc.  
BUFFALO—The Disher Paper Company  
BUTTE, MONT.—Minneapolis Paper Company  
CHICAGO—La Salle Paper Company  
CINCINNATI—The Culbertson Paper Company  
CLEVELAND—Milcraft Paper Company  
DALLAS—Olmsted-Kirk Co.  
DETROIT—Paper House of Michigan  
DULUTH, MINN.—Minneapolis Paper Company  
JACKSONVILLE—H. & W. B. Drew  
LOS ANGELES—Blake, Moffitt & Towne  
LOUISVILLE—The Rowland Company

MANILA, P. I.—J. P. Heilbronn Company  
MINNEAPOLIS—Minneapolis Paper Company  
NEW YORK CITY—Miller & Wright Paper Company  
          Sutphin Paper Company  
PHILADELPHIA—A. Hartung & Company  
          Molten Paper Company  
PITTSBURGH—General Paper & Cordage Company  
PORTLAND, ORE.—Blake, McFall Company  
RICHMOND—Southern Paper Company  
ROCHESTER—The George E. Doyle Paper Company  
SAN FRANCISCO—Blake, Moffitt & Towne  
ST. LOUIS—Acme Paper Company  
ST. PAUL—E. J. Stilwell Paper Company  
SEATTLE—American Paper Company  
SPOKANE—Spokane Paper & Stationery Company  
TACOMA—Tacoma Paper & Stationery Company  
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York  
W. C. Powers Company, Ltd., Blackfriars' House, London, E. C., England  
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.  
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

**EASTERN MANUFACTURING COMPANY**  
301 FIFTH AVENUE · NEW YORK



## "This Is What You Want"

An "Old-fashioned" Quality Knife—one you can depend on in a rush. As they stay sharp longer, they really are cheaper, too.



Tell us the size and let us quote you. No obligation. Today.

33 Columbia St. *The L. & J. White Company* Buffalo, N.Y.



## MOTORS and CONTROLLERS

*For Every Printing  
Requirement*

**CLINE ELECTRIC MFG. CO.**  
CHICAGO NEW YORK

## The INLAND PRINTER

Vol. 72, No. 1 HARRY HILLMAN, Editor October, 1923

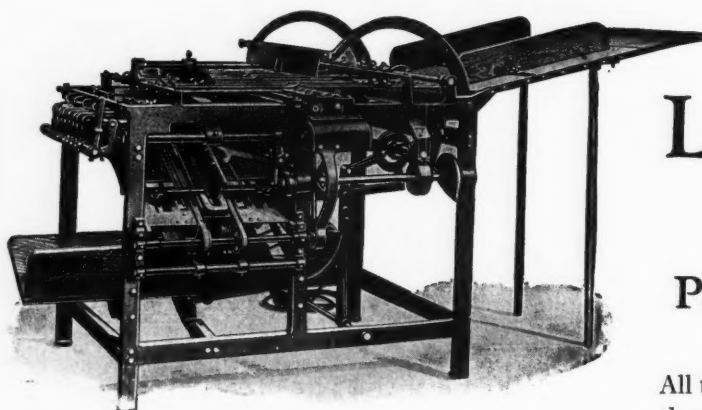
*Published Monthly by*

**THE INLAND PRINTER COMPANY**

632 Sherman Street, Chicago, U. S. A.  
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.  
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



## The LIBERTY

*Built in various  
sizes and models*

**Price \$510 to \$990**  
(Complete with Motor)

All that the name implies. It gives the small and medium sized printers

the *Liberty* of meeting the competition of the largest plants on an equal basis. It also gives the printers the *Liberty* of using any of their available help instead of a high-priced operator.

The Liberty Company today builds 85% of all the medium priced, high-grade, job folders used in the entire world. Why not start today in turning some of your unnecessary loss into profit?

**THE LIBERTY FOLDER COMPANY**  
Sidney, Ohio

Agencies in all the Principal Cities.

*Originators of Simple Folders*

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# Another New Intertype Series— Kennerley with Cloister Bold

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8-point

The Intertype General Offices are at 50 Court Street, BROOKLYN, New York. Branch Offices are maintained in Chicago, Memphis, and San Francisco, and there are Sales Offices in Boston and

The Branch Offices ADDRESSES are: Rand-McNally Building, Chicago; 160 Madison Avenue, Memphis; 560 Howard Street, San Francisco; 49 Federal Street, Boston; 1240 South Main Street,

10-point

KENNERLEY with Cloister Bold is an excellent face for newspaper advertising display, as well as for job composition. It is attractively distinctive and at the same time

The advertising AGENCIES often specify Kennerley and Cloister Bold for newspaper and other advertisements, folder and booklet work, and other items of printing which

12-point

You will find no dead-wood among the INTERTYPE matrix faces; all are usable faces, good for a great variety of both news and job composition

Intertype matrix BRASS is made to our own specifications and must pass our own exacting tests, to insure durability and satisfactory service to buyer

14-point

The use of Intertype hard-brass MATRICES is not confined to Intertype machines, for they are freely interchangeable with the

Every composing room FOREMAN should have a copy of the Intertype matrix specimen book, to be sent without charge upon

18-point

VARIETY is the spice of life; the variety of Intertype

24-point

Complete SPECIMENS of Intertype mat

30-point

An excellent face for a wide range

36-point

Kennerley with Cloister Bold

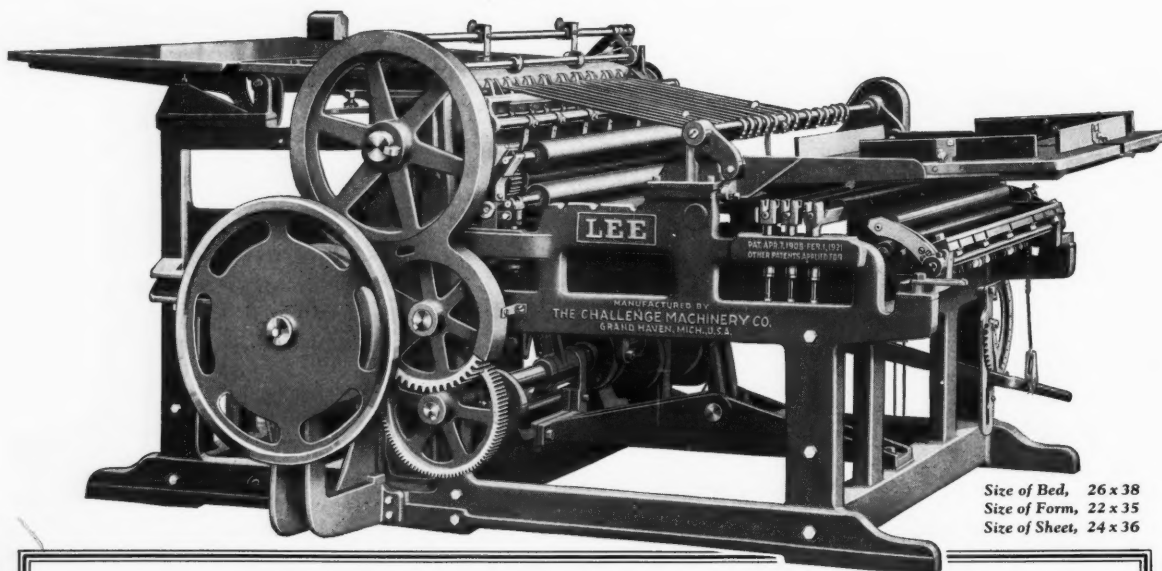
INTERTYPE CORPORATION, 50 Court Street, Brooklyn, N. Y.

# INTERTYPE

Every line on this page was set on an Intertype in the Kennerley with Cloister Bold Series

Please Mention THE INLAND PRINTER When Writing to Advertisers.





Size of Bed, 26 x 38  
Size of Form, 22 x 35  
Size of Sheet, 24 x 36

## A Press That Every Printer Needs

*A two-roller, two-revolution press that registers perfectly and will handle anything from a small circular up to a 24 x 36 sheet in one or many colors, including the popular double-folio, and above all a press that is economical in first cost, in operation and in up-keep; easily handled and delivering a superior product with minimum effort and at a cost that will show a substantial profit on every job.*

**More Work**—Owing to the reliability of operation, simplicity of construction, accessibility, ease of making the few simple adjustments necessary in changing from one form to another, cutting make-ready time to a minimum, the LEE TWO-REVOLUTION PRESS will produce more work than many higher priced machines.

**Better Work**—To produce the better class of work, in one or more colors, the two-revolution press of today must have a rigid impression, perfect register, ample ink-covering capacity, and good distribution. These features, and many others, are found in the LEE PRESS.

**Less Labor**—Being simple to operate, it does not require a highly-skilled pressman in constant attendance, consequently any good feeder can take care of it, releasing the pressman for other duties. Many enthusiastic and successful operators of LEE PRESSES have never handled a two-revolution press before, and it can truly be said that "Lee Press Users are Lee Press Boosters."

**Less Cost**—Taking into consideration the very moderate first cost and economical expense of operating and up-keep, and its versatility in handling all classes of work, it has been proven that the LEE PRESS is one of the most profitable investments it is possible for the progressive printer to make.

YOU OWE IT TO YOURSELF TO SEND TODAY FOR FULL PARTICULARS AND PRICES

### The Challenge Machinery Co., Grand Haven, Mich.

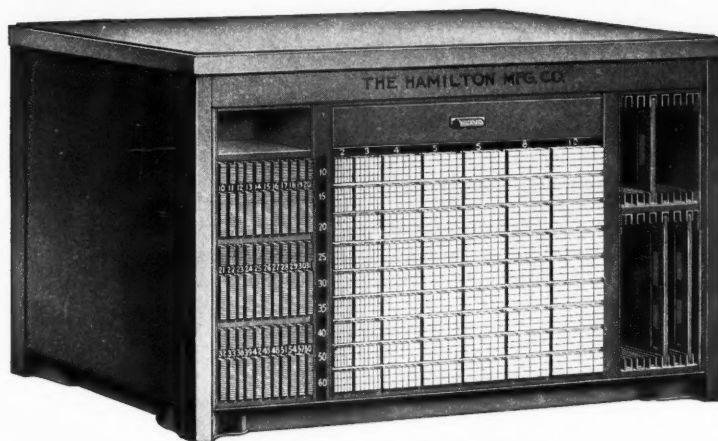
Chicago, 124 South Wells Street

New York, 461 Eighth Avenue

Canadian Representatives: Graphic Arts Machinery Limited, Toronto

# Hamilton Imposing Tables

PERHAPS the most difficult section of our entire line of Composing Room Furniture to standardize, in a practical manner, were the Imposing Tables, but the seemingly impossible was accomplished and to such a degree that it is difficult to conceive of any printing plant with requirements along these lines that can not be satisfactorily provided for by one of the numerous combinations possible with our standard units.



No. 13985 (Steel) — No. 3985 (Wood)

The illustration hereon shows one side of our standard Imposing Table No. 13985, one of the most popular designs we have ever produced. Reverse side is arranged exclusively for storage with one unit each of Blank Cases, Letterboards, and Drawers with removable sort boxes. Deep drawer in top rail on each side for Quoins, Tools, etc. Built entirely of units and carried in stock ready for assembling.

## DETAILS:

### SIDE ILLUSTRATED SHOWS:

Reglet Unit containing a total of 1716 pieces of 6 and 12 pt. reglet, standard lengths 10 to 60 ems.

Furniture Unit containing a total of 1147 pieces of furniture in standard lengths 10 to 60 ems and 2 to 10 em widths; deep drawer at top.

Chase Rack Unit holds 6 each chases 8x12 and 10x15.

### REVERSE SIDE CONTAINS:

Drawer Unit with 15 blank cases ( $2\frac{1}{2}$  size); deep drawer at top.

Letterboard Unit with 11 letterboards ( $2\frac{1}{2}$  size); deep drawer at top.

Sort Drawer Unit with 8 drawers containing a total of 96 removable steel boxes, each box with capacity of  $4\frac{1}{4}$  lbs.

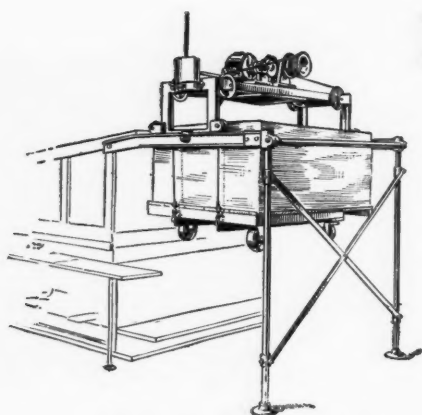
Height to working surface,  $38\frac{1}{4}$  in. Size Cast-Iron Top, 39 x 63 in.

Manufactured by

## The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN  
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by all Prominent Type Founders and Dealers Everywhere



Style "C" Rouse Paper Lift

# Description of Hand Feed Rouse Paper Lifts

(Styles: A, C, CC, CCC and F)

**Style "C"**—the most popular Lift for *hand-fed* presses, because the load-supporting beams are bolted to the side frames of the press, thus eliminating posts next to the press. This style insures easy access to the rear

of the press and is *recommended for all one-color presses fed by hand*. Style "F" is the same Lift designed for *two-color* presses. Style "C" is very popular on all hand-fed Miehle Presses. Style "C" Lift is equipped with load moving mechanism as are all styles (except Style "E"). This permits instant adjustment of the carriage for various widths of stock.

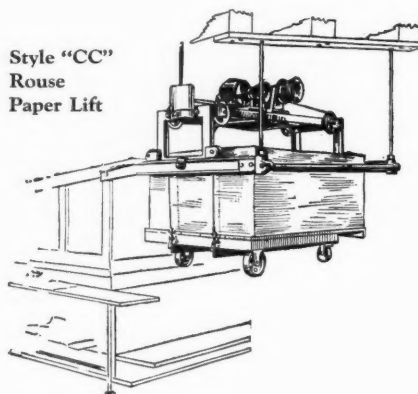
**Style "F"** is in every respect the same as Style "C," except that it has *longer load beams* to permit moving stock back so that workmen may have easy access to the rear of a two-color press, and is equipped with rapid chain-driven load moving device.

**Style "A"** is the same as Style "C," except that it is supported by *four* posts, the front end *not* being bolted to the press. This style is designed for embossing presses, or any cardboard press, or for any press to which the Lift beams can not be bolted to the press frame.

**Style "CC"**—exactly the same as Style "C," except that the *outer ends* of the load-supporting beams are *suspended from the ceiling* by steel rods instead of being supported by posts from the floor.

**Style "CCC"** is exactly the same as Style "CC," but is *designed for a two-color press* and has longer load beams, permitting the load to be moved back out of the way when workmen are at the rear of the press. Chain-driven load carriage.

Style "CC"  
Rouse  
Paper Lift



IN CANADA, Rouse Heavy Products sold exclusively by

Toronto—Montreal

TORONTO TYPE FOUNDRY COMPANY, Limited

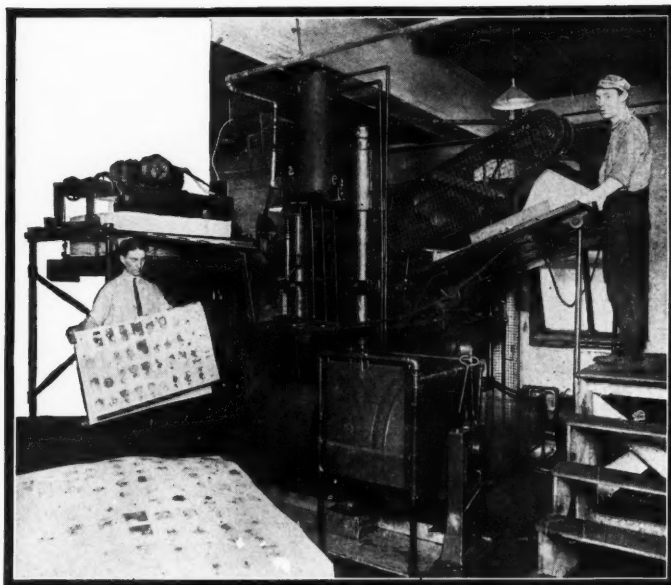
Winnipeg—Regina





# What Is a Rouse Paper Lift?

The ROUSE Paper Lift is a semi-automatic electric elevator which lifts a truck load of the heaviest stock from the floor—keeping the top of the pile even with the top of the feed-board at the rear or side of the press. A load of stock is wheeled beneath the Lift and four cable ends are attached to beams under the truck or platform; the motor is started and the load rises to a predetermined point when it **automatically stops**. The feeder pulls off a good “lift,” touches the switch and the load **automatically rises** again and is ready for the next “lift.” When the last “lift” is removed, the motor is reversed, the empty truck or platform quickly lowered and a new load substituted and raised in time to be ready for the feeder long before he has finished feeding the last “lift.”



Style “A” ROUSE PAPER LIFT—Specially Designed for Embossing Presses—used by H. O. Berger Co., Chicago

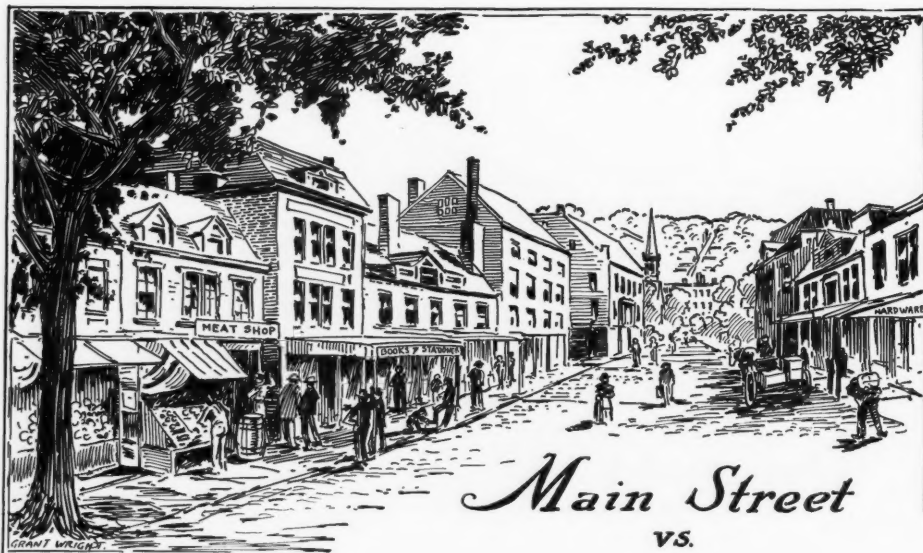
Without a ROUSE Paper Lift a feeder loses 2 minutes each time he stops the press to go to the floor for paper. **He makes at least thirty trips** where the **ROUSE Paper Lift makes only one**. The ROUSE Paper Lift does all the lifting at one time, keeping a supply of stock constantly within easy reach of the feeder.

ROUSE Paper Lifts are designed for one-color presses or two-color presses and for hand-fed presses or for those equipped with Cross Feeders (or any continuous feeder). ROUSE Lifts stand **on the floor** or attach **to the ceiling** behind a press; or may be attached **to the ceiling** at the **side** of a press (the latter being for Cross Feeder installation only). **Every style** of ROUSE Paper Lift **except style “B”** may be used with a **hand-fed** press. Styles “B,” “D,” “DD” and “E” **only** may be used in connection with Cross Feeders.

**Construction** A ROUSE Paper Lift will elevate the heaviest load without excessive strain. In 10 years no accident ever has been reported to us. The motor is so wound that the speed varies with the weight of the load and will elevate **3 tons** at the rate of **one foot a minute** and lighter loads at relatively faster speeds. The power cost is insignificant as the  $\frac{3}{4}$  H. P. motor operates less than 20 minutes per day.

**Installation** Any handy man can install a ROUSE Paper Lift and it is not necessary to send a man from the factory to make installation. In the rare cases of ceiling Lifts being attached to concrete ceilings, it is necessary to have a capable workman do the drilling through the concrete.





## *Main Street* vs.

"IF your town is good enough to live in, it's good enough to trade in." This truth applies equally as strong to the purchase of Electrotypes as to any other product.

Your local electrotyper can undoubtedly fulfill most of your requirements, if you give him proper co-operation.

It is only when you have an exceptional job in half tones or colors, that experience has proved it good judgment to send that job to a Specialist.



We are serving and satisfying a growing clientele with Lead Mould Electrotypes of precision and exactness for their particular work.

Plate Makers to the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY, Inc.  
216 West 18th Street New York City

Your largest buying items in paper are those grades shown in the *Reference Book of WESTVACO Mill Brand Papers*. The *Mill Price List* itemizes the sizes, prices and grades stocked by your nearest WESTVACO distributor



*The Westvaco Mill Brand Papers sold through The Mill Price List*

Velvo-Enamel	Pinnacle Extra Strong Embossing Enamel <i>White India Tint</i>	Westvaco M. F.	Minerco Bond <i>White Pink Blue Canary Goldenrod</i>
Marquette Enamel		Westvaco Eggshell	Origa Writing <i>White Canary</i>
Sterling Enamel	Westvaco Ideal Litho. <i>Coated One Side</i>	Westvaco Text <i>White Gray India Tint Brown Blue Goldenrod</i>	Westvaco Index Bristol <i>White Buff Blue Salmon</i>
Westmont Enamel <i>India Tint</i>	Westvaco Super	Westvaco Cover <i>White Gray India Tint Brown Blue Goldenrod</i>	Westvaco Post Card <i>Cream</i>

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago





A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

# The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers*

*Manufactured by West Virginia Pulp & Paper Co.*



Atlanta . . .	The Chatfield & Woods Co.	Milwaukee . . . . .	The E. A. Bouer Co.
Augusta, Me. . .	The Arnold-Roberts Co.	Minneapolis . . . . .	Graham Paper Co.
Baltimore . . . . .	Bradley-Reese Co.	Nashville . . . . .	Graham Paper Co.
Birmingham . . . . .	Graham Paper Co.	New Haven . . .	The Arnold-Roberts Co.
Boston . . . . .	The Arnold-Roberts Co.	New Orleans . . . . .	Graham Paper Co.
Buffalo . .	The Union Paper & Twine Co.	New York .	West Virginia Pulp & Paper Co.
Chicago .	West Virginia Pulp & Paper Co.	Omaha . . . . .	Carpenter Paper Co.
Cincinnati .	The Chatfield & Woods Co.	Philadelphia . . . . .	Lindsay Bros., Inc.
Cleveland .	The Union Paper & Twine Co.	Pittsburgh .	The Chatfield & Woods Co.
Dallas . . . . .	Graham Paper Co.	Providence . . .	The Arnold-Roberts Co.
Des Moines . . . . .	Carpenter Paper Co.	Richmond . . .	Richmond Paper Co., Inc.
Detroit .	The Union Paper & Twine Co.	Rochester .	The Union Paper & Twine Co.
El Paso . . . . .	Graham Paper Co.	St. Louis . . . . .	Graham Paper Co.
Houston . . . . .	Graham Paper Co.	St. Paul . . . . .	Graham Paper Co.
Kansas City . . . . .	Graham Paper Co.	Washington, D.C.	R. P. Andrews Paper Co.
York, Pa. . . . .	R. P. Andrews Paper Co.		

# *Do Not Keep Your Old Machine Too Long*

Some conservative people still have side-bar buggies. They kept them too long. The wheels will still go around, the buggies are as good as ever, only their use would be a hopeless handicap. Hacks and cabs, too, had value, intrinsic and usable, and until a short time ago could be disposed of second-hand in remote country towns for funeral processions. Now one would be a liability anywhere. It would be necessary to pay to have it taken away.

Do not keep your old Cutter until the junk man tells you it would cost more to move it than it is worth. There is a hidden daily loss besides. The extent of this you do not realize until you accustom yourself to the use of a modern Seybold Automatic Cutter.

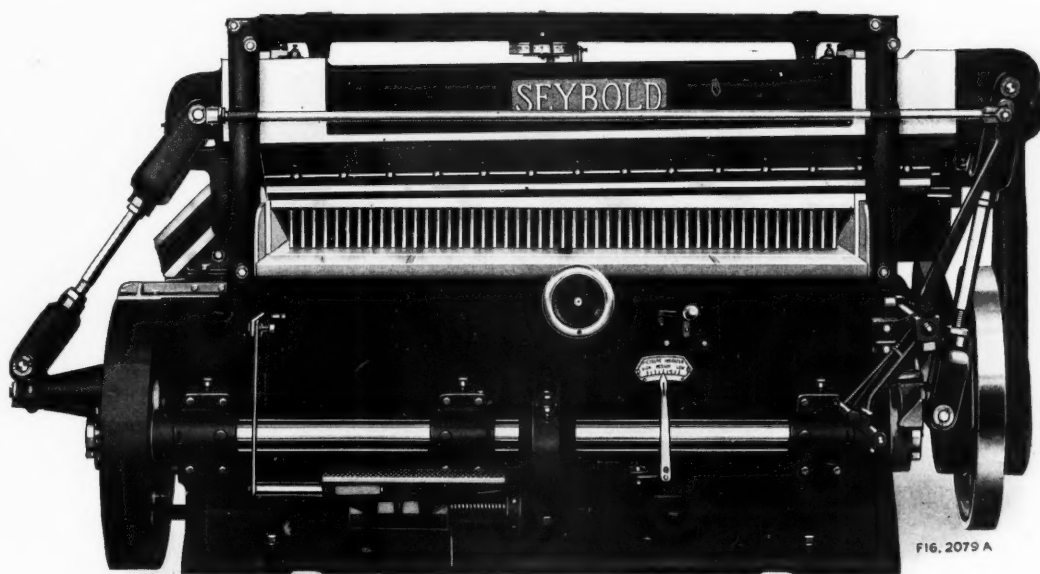


ILLUSTRATION OF 56", 64", 74" AND 84" SIZES SEYBOLD AUTOMATIC CUTTER

BUILT IN ALL SIZES 32" TO 84"

**THE SEYBOLD MACHINE COMPANY**  
DAYTON, OHIO, U. S. A.

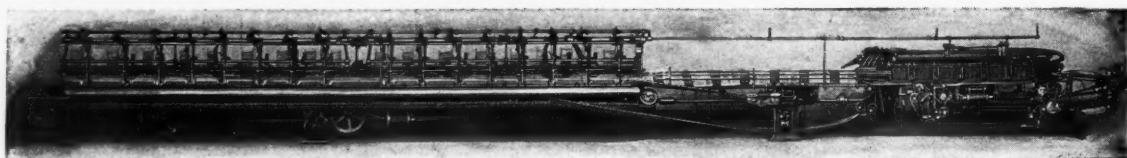
*Sales Agencies and Service Stations*

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON BUENOS AIRES STOCKHOLM

# JUENGST

## Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch  
and Cover Books all while in Continuous Motion

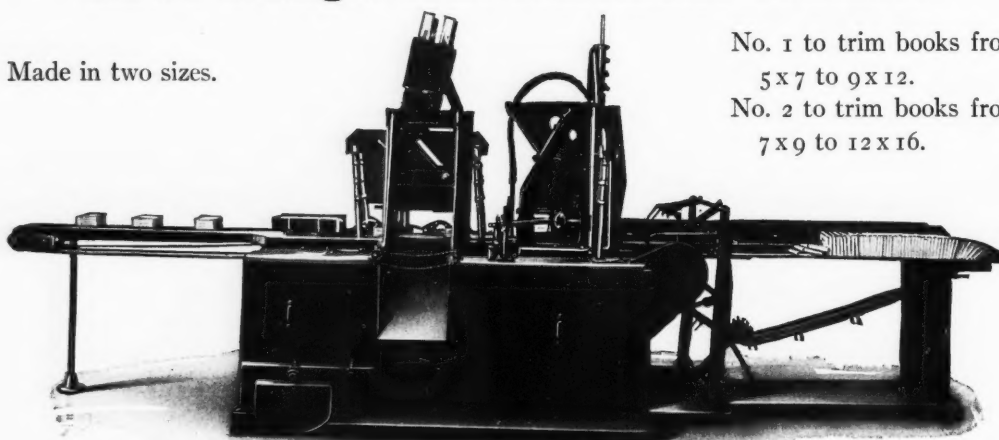


Will detect missing inserts or doublets.  
Will gather any signatures from singles up, on any kind of stock.  
Built in combination or in single units.

*Has no equal for Edition Books.*

### Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from  
5 x 7 to 9 x 12.

No. 2 to trim books from  
7 x 9 to 12 x 16.

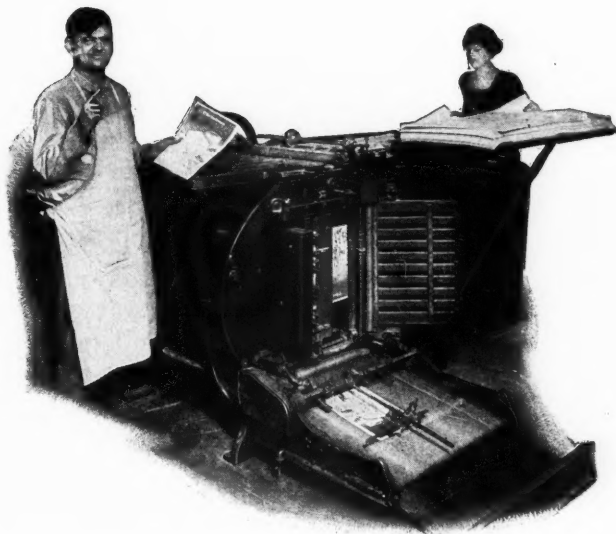
PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute  $4\frac{1}{2}$  inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

**AMERICAN ASSEMBLING MACHINE CO., Inc.**  
416 N. Y. World Building, New York City





## *"Fold it on a Cleveland"*

*That Means Better Work Completed  
in Less Time at Lower Cost*

The Cleveland makes an irresistible appeal to the practical printer—the printer who figures out his operating costs down to cents.

It gives him the much-sought-after qualities of speed, accuracy and economy—those features that make plant equipment really profitable.

It supplies him with a folding machine that is really dependable in every way and that will fit into his folding needs every hour of the day.

Envelope stuffers, booklets, folders, broadsides, circulars—everything that comes off your printing press can be wheeled over to where your Cleveland Folding Machine stands and completed right off.

At 10 a. m. you put on a little envelope stuffer

4x7; at 1 o'clock you have a 19x25 broadside; at 3 o'clock you have a 20-page booklet form, and so on.

A few adjustments, simple and easily made, taking only a couple of minutes, each, and the machine is ready to handle these various jobs—and fold them at a per hour figure that is as low as that of the machine which specializes in one sheet size only.

The reason for this is: The capacity of the Cleveland Folding Machine **INCREASES** pro rata as the size of the sheet being folded **DECREASES**.

And here is a thought to keep in mind concerning all folders: The Cleveland will fold anything that any other folder can fold.

## ***THE CLEVELAND FOLDING MACHINE CO.***

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City;  
Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

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# Diamond Power Paper Cutters

---

**Diamond Power Cutters** have the largest sale of any power cutters in the United States, within their rated sizes, 30, 32 and 34 inches, and it can truly be said, with pride, that "Diamond Users are Diamond Boosters."

Note the massive three-piece construction—base, arch and table—other cutters use as many as seven pieces. This simplicity in construction means accuracy, strength, durability and long life. Diamond Cutters meet every possible production requirement.

*Sold by All Live Dealers in Printers' Supplies.*



---

*Manufacturers of Paper Cutters and other Printing Machinery for Thirty Years*

**The Challenge Machinery Co., Grand Haven, Mich.**

Chicago, 124 South Wells Street

220 West 19th Street, New York

*Canadian Representative: Graphic Arts Machinery Limited, Toronto, Canada.*

---



## What does this trade-mark mean to you?

"Butler" and "Paper" must come to the minds of almost all who use paper, when they see this familiar design.

For "Butler Paper" has been known, and this trade-mark has stood as its symbol for many years.

But what more do you know about this token — and what does it tell you about the paper to which it belongs?

Its greatest significance lies in the fact that it places the full responsibility for quality upon Butler, and the Butler Divisions, through which our paper is sold.

It stands for an integrity built up through seventy-nine years of serving the users of paper — it tells of the careful research and painstaking tests, constantly employed to make sure that each paper worthy of this mark will fulfill the purpose for which it is made.

It speaks the spirit that belongs to each man who serves you with Butler Paper, and says "If this paper does not make good, we will."

Those words, "The Best" which you see on the trade-mark, are not an idle statement nor a vaunting claim; they express simply the ideal and the goal we have set for ourselves — they stand for the standard we ever strive to attain.

# Butler

You can get paper bearing  
the Butler trade-mark, from  
the Divisions listed below:



DISTRIBUTORS OF BUTLER BRANDS  
*Standardized Paper*

DOMESTIC

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
St. Paul Paper Company	St. Paul
Zenith City Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Company	Grand Rapids
American Paper Mills Corporation	New York
Mississippi Valley Paper Company	St. Louis
Missouri-Interstate Paper Company	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Houston
Southwestern Paper Company	Ft. Worth
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
Pacific Coast Paper Company	Fresno
Endicott Paper Company	Portland
Mutual Paper Company	Seattle

EXPORT

Butler American Paper Company	New York, Chicago, San Francisco
Patten Company, Ltd.	Honolulu, T. H.

BUTLER PAPER CORPORATIONS  
NEW YORK CHICAGO SAN FRANCISCO

**Butler**  
**PAPER**



# Blomgren Bros. & Co.

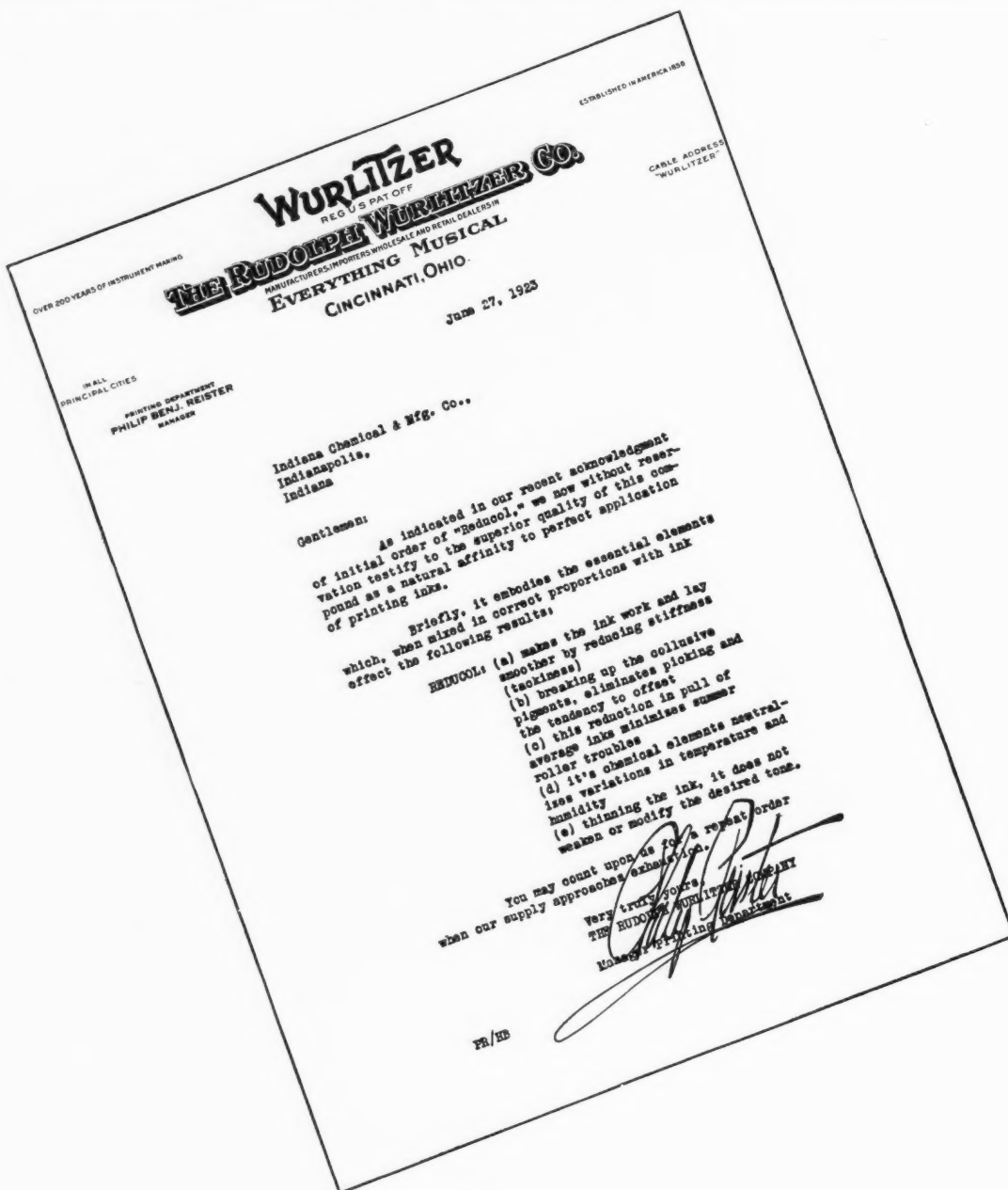
USE THE FINEST ELECTRIC LIGHT EXCLUSIVELY NOT DEPENDENT ON THE SUN

ELECTROTYPING  
STEREOGRAPHY  
PHOTO-ENGRAVING  
WAX-ENGRAVING

CHICAGO

162 & 164 S. CLARK ST.

As We Advertised in The Inland Printer Forty Years Ago  
 Quality of product and service to our customers have also been important factors in making this a permanent business institution.  
**BLOMGREN BROS. & CO., 512-522 Sherman Street, Chicago, Ill.**



### Try Reducol At Our Risk

To show our faith in Reducol, we make this proposition to any responsible house: order a 5 or 10 pound can of Reducol and try it out. Find out for yourself just what it will do for you. If at the end of thirty days you are not completely satisfied with the results, we will cancel our charge.

**Indiana Chemical & Mfg. Co.**  
**Dept. I-9, 135 S. East Street, Indianapolis, Ind.**

23-25 E. 26th Street, New York City; 608 S. Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co.,  
 San Francisco—Seattle—Portland—Los Angeles

Canadian Agents: Sinclair & Valentine Co.,  
 Toronto—Montreal—Winnipeg

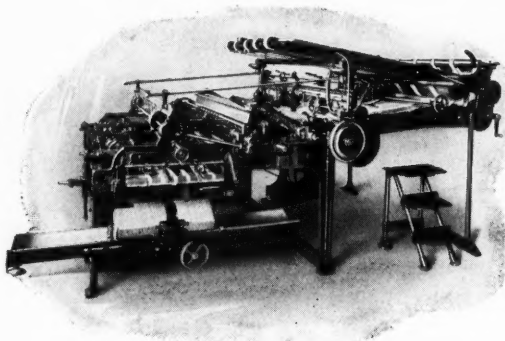
British Agents: Borne & Co., Ltd., 35-37 Banner Street,  
 London, E. C. 1

Reducol makes good wherever it goes—and it goes into every corner of the civilized world. Wherever high class printing is done, there you will usually find Reducol. This world-wide popularity of Reducol could only have been obtained through sheer merit. By adjusting the ink to meet any special conditions—by *softening* the ink instead of merely thinning it, and thus improving the distribution—by preserving the rollers and by cutting down offset and slipsheeting—

Reducol makes possible better printing

and lower costs.

## Chambers D/16 Folder and King Continuous Feeder



*The only folding and continuous feeding equipments built in one plant under one unit supervision.*

This folder and feeder are of new design. The uniformity and perfection of its work help solve many questions constantly arising in establishments depending upon accuracy and production of folding. The high standard of Chambers' equipments have been accepted by the leading printing and binding plants throughout the world.

### *A few prominent Chambers users:*

CURTIS PUBLISHING CO.	Philadelphia, Pa.
BUTTERICK PUBLISHING CO.	New York, N. Y.
KNICKERBOCKER BINDERY	New York, N. Y.
PHILADELPHIA BINDERY	Philadelphia, Pa.
PLIMPTON CO.	Cambridge, Mass.
J. F. TAPLEY CO.	Long Island City, N. Y.
EUGENE C. LEWIS CO.	New York
BAIRD-WARD COMPANY	Nashville, Tenn.
INTERNATIONAL TEXTBOOK CO.	Scranton, Pa.
GOVERNMENT PRINTING OFFICE	Washington, D. C.
FEDERAL PRINTING CO.	New York

List of others cheerfully furnished.



Good Reliable Service

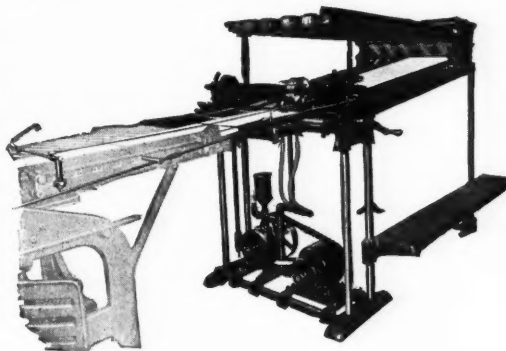
- 1 Folders
  - 2 Folder Feeders
  - 3 Press Feeders
  - 4 Wire Stitcher Feeders
  - 5 Cutters
  - 6 Roll Feed Job Presses
  - 7 Gathering Machines
  - 8 Covering Machines
  - 9 Round Hole Cutters
  - 10 Pneumatic Appliances
  - 11 Bundling Presses
  - 12 Slip-Sheet Separators
  - 13 Sheet Varnishers
  - 14 Tipping Machines
  - 15 Ruling Machines
  - 16 Ruling Machine Feeders
  - 17 Register Line-up Tables
  - 18 Press Slitters
- Etc.

## Frohn Continuous Air Wheel Feeder

*Designed for Cleveland Folding Machines*

*In a class by itself—no other feeder like it!*

Handles short runs to advantage — can be loaded while running preceding job. Adjustments simple and quickly made — cannot be compared with any other make or type of feeder for ease of adjustments, simplicity and production obtainable.



*Insures largest possible production from a Cleveland*

**Q** At the recent Graphic Arts Exposition held at Boston a number of prominent printers and binders viewed the new Frohn Air Wheel Feeder and marvelled at its simplicity and production of sheet feeding obtainable—and ordered equipments.

Write for literature showing actual records.  
Names of users also cheerfully furnished on request.

## GEORGE R. SWART & CO., Inc.

*Cost Reducing  
Printers' and Bookbinders' Machinery*

NEW YORK  
Printing Crafts Building  
461 Eighth Avenue


SAN FRANCISCO  
Western Agents  
Printers' Machinery Supply Co.

CHICAGO  
Transportation Building  
608 S. Dearborn St.

### DETACH AND MAIL NOW

(City) .....  
GEORGE R. SWART & Co., Inc.  
New York or Chicago  
Send, without obligation, data on the equipments corresponding to the numbers we have checked:  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18  
We are also interested in .....  
Firm .....  
By .....

# Many Minds are better than One

HE day of the individualist in business is gone. This is the day of the *Trade Association*. The business man who attempts "to go it alone" is sure to discover sooner or later that many minds are better than one—that the combined experience of competitive houses is what he needs to help him keep his plant young, his methods modern and his customers satisfied.

Therefore, if your electrotypewriter is a member of this association, you will know that he has the best minds in this industry back of him—stimulating him to keep his quality of workmanship and service up to a national standard of efficiency.

No trade association could be more sincere in analyzing the requirements of its market with a view toward making every member of the organization fully competent to carry out its standards and satisfy its most exacting customers.

## INTERNATIONAL ASSOCIATION of ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVE., NEW YORK



# First Cross Feeder Earned \$29,764.00

George F. Mack, President

**Eschenbach Printing Company**  
207-211 Church Street, Easton, Penna.  
High-Class Printers  
Book Work, Catalogues, Periodicals and General Job Work.

Mch 1, '12

Dexter Folder Co.,  
Lafayette Bldg.,  
Phila., Pa.

Gentlemen:-

We take great pleasure in informing you that our Cross Feeders have proved of such satisfaction to us that the second one was ordered in December. We kept no accurate record of the saving that the first one caused us on our work but as we purchased it and paid for it by monthly installments, we feel sure that the Feeder in this way paid for itself. We have no hesitation in saying that where the work in hand warrants it it is a mistake to be without the machine.

Yours very truly,  
Eschenbach Printing Co.  
*Henry Mack*

HPB/230

HARVEY F. BRINTNALL, President

**ESCHENBACH PRINTING COMPANY**  
Specializing in  
Scientific Books, Catalogues, Periodicals and Commercial Work

Church Street  
N. Y. P. A.,  
March 15, 1923

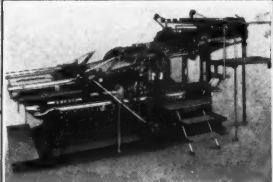
Dexter Folder Company  
28 W. 23rd St.  
New York City

Gentlemen:

Our first cross feeder was purchased 12 years ago. Since that time we have purchased nine more. This was due to the results obtained on the first one. We feel now that these are just as necessary for a cylinder press as the ink found in and the rollers, and we couldn't now think of putting in a cylinder press without a feeder.

The following data taken from our record sheets will give the reason for following the first order for a cross feeder with subsequent ones. In the last 12 years, this first feeder has fed 22,324,044 sheets. This feeder was attached to a press running almost exclusively, 38x52 sheets. In comparison with hand-fed it was responsible for an increase in output of 50%. Twelve years ago, we sold presswork from this cylinder at \$4.00 per thousand and as the feeder was responsible for an additional output of 7,441,348 sheets without increasing the elapsed time, the feeder should be credited with \$29,764.00 additional income.

Yours very truly,  
ESCHENBACH PRINTING COMPANY  
*Harvey F. Brintnall*  
President.



**THESE** two letters written eleven years apart show the continuous satisfaction that Cross Feeders have given the Eschenbach Printing Company of Easton, Pa. We call attention particularly to the following:

"The following data taken from our record sheets will give the reason for following the first order for a Cross Feeder with subsequent ones. In the last 12 years, this first feeder has fed 22,324,044 sheets. This feeder was attached to a press running almost exclusively, 38 x 52 sheets. In comparison with hand-fed it was responsible for an increase in output of 50%. Twelve years ago, we sold presswork from this cylinder at \$4.00 per thousand, and as the feeder was responsible for an additional output of 7,441,348 sheets without increasing the elapsed time, the feeder should be credited with \$29,764.00 additional income."

The earnings of this twelve-year-old Cross Feeder have averaged about \$2,480.00 a year, and by these figures it has certainly proven an especially satisfactory *investment*—practically 100% a year.

Banks pay 3%, bonds may pay 5%, preferred stock may pay 7%, common stocks may pay 10 to 12%, mining and oil stocks might pay more. Very, very few stocks or investments pay 100%.

#### AS ANDREW CARNEGIE SAYS:

"It is surprising how few men appreciate the enormous dividends derivable from investment in their own business. And yet, most business men whom I have known invest in bank shares and in far away enterprises, while the true gold mine lies in their own business."

A Cross Feeder can be a 100% investment *in your own business*. A copy of the booklet *Extra Cylinder Press Profits* which shows *how* sent on request.

**Dexter Folder Company, 28 West 23rd St., New York**  
CHICAGO · PHILADELPHIA · BOSTON · CLEVELAND · ST. LOUIS

HARRY W. BRINTNALL, San Francisco & Los Angeles    E. G. MYERS, Dallas, Texas    DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

**Feeders · Folders · Stitcher Feeders · Cutters · Bundling Machines**

# What is a Saleable Hour?

It is an hour that can be sold at a profit—the product of which will bring more in the market than it cost. To increase the production of each hour is the problem that faces every executive in a printing plant. Every small leak reduces the amount of production.

A small but continual leak is at the composing room saw. Every moment a workman must wait for another to use the saw reduces his production just that much. Speed of operation is the important economy. Other necessary features are safety, versatility, accuracy, power, and durability. The C. & G. Trimmer has them all in the highest degree. Ask any user.

*The Philadelphia Public Ledger, one of the world's great newspapers, has just ordered six C. & G. Trimmers after experience with other saws, and comparing the C. & G. with every other saw in the market.*

You can pay more for a saw, but you can't buy a better one. Write today for full information.

**Cheshire & Greenfield Manufacturing Co.**  
538 S. Dearborn Street Chicago, Illinois



Made in  
three styles  
and sizes

**C. & G. Trimmer**  
Built on the experience of  
the past—an improvement  
on all previous designs.

# CRAIG ELECTRO-MAGNETIC GAS DEVICE

## Eliminates

Offset from any cause.  
Static Electricity.  
Slip-Sheeting.  
Stock Waste.  
Sheet Straightening.

## Permits

Use of full color.  
Backing up of work in less than  
half the time usually required.  
Press to run at full speed at all times.  
Quick starting of a cold press.

**CRAIG SALES CORPORATION**

636 Greenwich Street, New York City

*Monotype (Goudy) Garamont*  
*Monotype (Goudy) Kennerley*  
*Monotype (Goudy) Kennerley Bold*  
*Monotype (Goudy) Roman*  
*Monotype (Goudy) Bold Italic*  
*Monotype (Goudy) Italian Old Style*  
*Monotype (Goudy) Open*



Making these seven original Goudy faces available for Monotype composition and display type for hand work marks the beginning of the Monotype policy of furnishing original type faces adopted when Mr. Goudy became Art Director for the Company.

More than eleven hundred fonts of Monotype (Goudy) Garamont matrices were sold in eight weeks. Kennerley is now ready for shipment. October delivery on Goudy Open and Bold Italic. Kennerley Bold, Italian Old Style and Goudy Roman in process.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

THIS ADVERTISEMENT IS SET IN MONOTYPE (GOUDY) GARAMONT SERIES; SIX POINT CONTINUOUS STRIP RULES NOS. 30RL AND 20RL AND CONTINUOUS BORDER NO. 541LN

*The Barrett Portable, Adding, Listing and Calculating Machine Proves its own Work and Prints the Proof. Made by the Makers of the Monotype*

# "Your Service is Royal"

**WESTERN UNION TELEGRAM**

RECEIVED AT FIFTH STREET ENTRANCE BOURSE BLDG., PHILADELPHIA, PENN.

B3:P R 9

50 BALTIMORE MD 1018A AUG 31 1923

ROYAL ELECTROTYPE CO 75

500 SANSON ST PHILADELPHIA PENN

KINDLY WIRE IMMEDIATELY DELIVERY OF FOUR SETS ELECTROS

NORMAN T A MUNDER AND CO

1034A

**POSTAL TELEGRAPH - COMMERCIAL CABLES**

**TELEGRAM**

TELEGRAMS TO ALL AMERICA CABLEGRAMS TO ALL THE WORLD

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

August 31, 1923.

Norman T. A. Munder & Co.,  
500 Sanson Street,  
Philadelphia, Pa.

Replying wire accepting everything today special delivery parcel post

ROYAL ELECTROTYPES COMPANY.

## like your Goods"

**WESTERN UNION TELEGRAM**

RECEIVED AT FIFTH STREET ENTRANCE BOURSE BLDG., PHILADELPHIA, PENN.

Q BALTIMORE MD-105P AUG 31 1923

ROYAL ELECTROTYPE CO-102

PHILADELPHIA PENN

THANKS FOR WIRE YOUR SERVICE IS ROYAL LIKE YOUR GOODS

NORMAN T A MUNDER AND CO

156P

EASTERN STANDARD TIME

**WESTERN UNION TELEGRAM**

RECEIVED AT FIFTH STREET ENTRANCE BOURSE BLDG., PHILADELPHIA, PENN.

Q BALTIMORE MD-105P AUG 31 1923

ROYAL ELECTROTYPE CO-102

PHILADELPHIA PENN

THANKS FOR WIRE YOUR SERVICE IS ROYAL LIKE YOUR GOODS

NORMAN T A MUNDER AND CO

156P

EASTERN STANDARD TIME

# Norman T.A.Munder



# Royal & Munder



## *A Telegraphic Expression From an Old Customer*

Munder is maximum. There is no higher standard than his quality of press-work. All America knows that. To satisfy his requirements is to hit the sky. Royal has done business with Munder from the beginning and those telegrams tell the story of a satisfied Munder and a gratified Royal. And by the way, Royal is not, as many people think, an adopted name. Our business was founded in 1904 by Charlton H. Royal. It is therefore a name of accidental origin which has come to have the literal meaning which the distinguished Munder has given it—a meaning quite universally accepted today by his contemporaries in all parts of the United States.

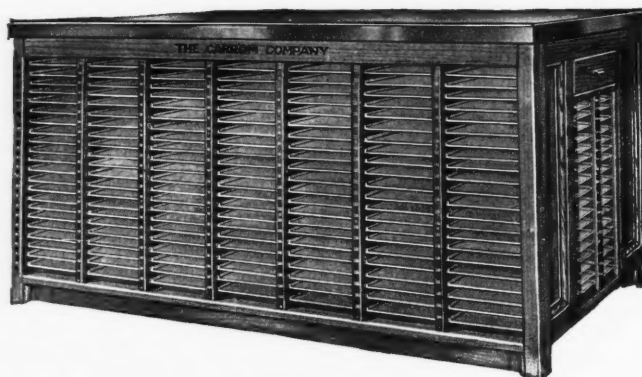
**Royal Electrotpe Company**  
624 Sansom Street, Philadelphia, Pa.

*Member of the International Association of Electrotypers*

## Our Composing Room Equipment

is continually gaining favor, because, economy and strength are combined in practical designs.

Made of Oak — the  
wood eternal



No. 14020 Imposing Table  
(One of our many designs)

# THE CARROM COMPANY

LUDINGTON, MICHIGAN

Established 1889

Manufacturers of a Complete Line of Highest Grade Composing Room Equipment



J HORACE McFARLAND COMPANY  
Harrisburg, Pennsylvania

August 18, 1921.

Carmichael Blanket Co.,  
Atlanta, Georgia  
Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the washing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RSM/

Robert D. McFarland

# CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses  
Platen Presses  
Rotary Presses

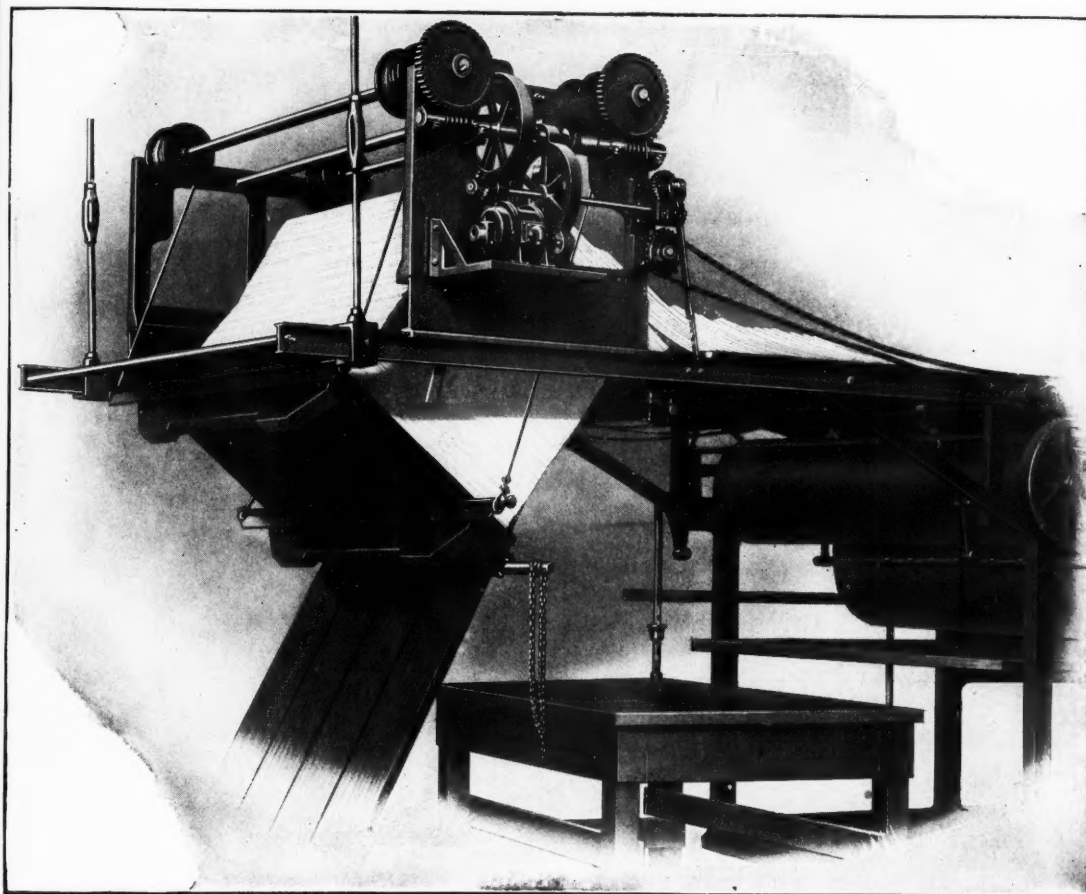
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

**CARMICHAEL BLANKET COMPANY**  
ATLANTA, GEORGIA

Pacific Coast Sales Office:  
711-713 Mills Bldg., San Francisco, Cal.

# Berry Semi-Gravity Board Feeder



Patented Feb. 23, 1923

**W**ITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's

hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

The following are firms in whose plant our feeder is operating successfully:

Paper Containers Co. . . . . Battle Creek, Mich.  
Chicago Carton Co. . . . . Chicago, Ill.  
Cooper Paper Box Co. . . . . Buffalo, N. Y.  
Brown & Bailey Co. . . . . Philadelphia, Pa.  
Morris Paper Mills. . . . . Morris, Ill.  
U. S. Printing Co. . . . . Cincinnati, Ohio

Standard Paper Co. . . . . Kalamazoo, Mich.  
Menasha Paper Co. . . . . Menasha, Wisc.  
Russell Box Co. . . . . Chelsea, Mass.  
Forbes Litho. Mfg. Co. . . . . Boston, Mass.  
Self-Locking Carton Co. . . . . Chicago, Ill.  
National Folding Box Co. . . . . New Haven, Conn.

*Installed on thirty days' trial.*

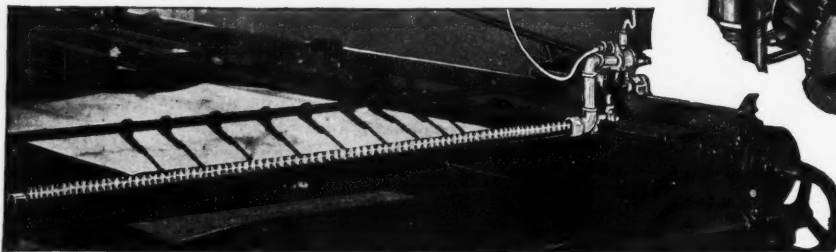
## BERRY MACHINE COMPANY

309 NORTH THIRD ST.

SAINT LOUIS, U. S. A.

# Automatic Ink Dryer

*The SAFE Gas Attachment*



**Automatic  
Control Makes  
it Safe**

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. ¶ Causes ink to begin setting before delivery — sheets retain heat after they are dry. ¶ For cylinder or rotary presses—simple in construction and always in commission. ¶ An inexpensive attachment that pays for itself in a few months.

Patented magnetic control automatically ignites the gas when electric button or controller starts press — cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged.

## UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

*It is Conservatively Estimated  
that more than*

**\$1,000,000  
a Year**

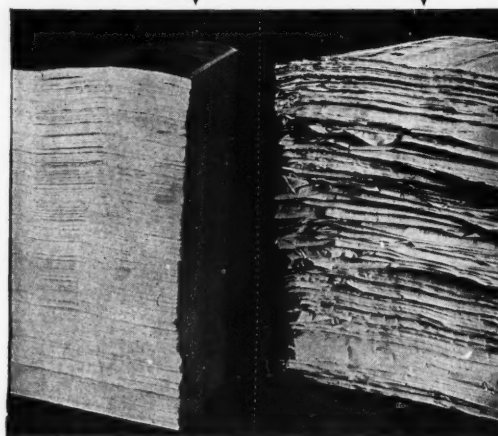
*is Saved to the Printing Industry  
by the Chapman Electric  
Neutralizer.*



*Are You Getting Your  
Share of This Large  
Saving?*

## Chapman Electric Neutralizer

*Makes Presses Deliver Light Paper  
Like this ¶ instead of like this ¶*



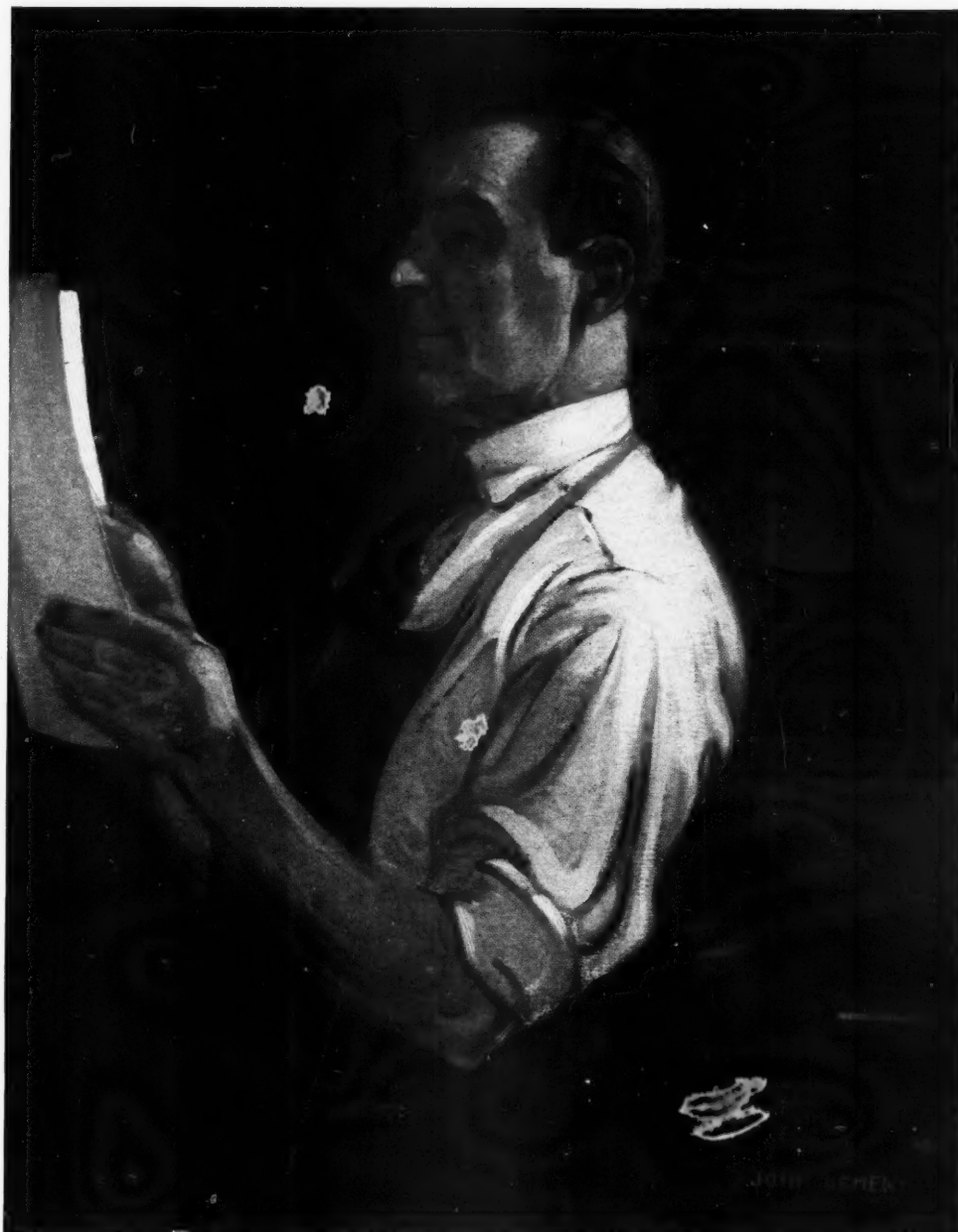
## United Printing Machinery Company

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago





*An example of four color process plate work printed on a Chandler & Price CRAFTSMAN Press*

**The CRAFTSMAN**

*Painted for*

**THE CHANDLER & PRICE CO.**

*by John Kemeny*



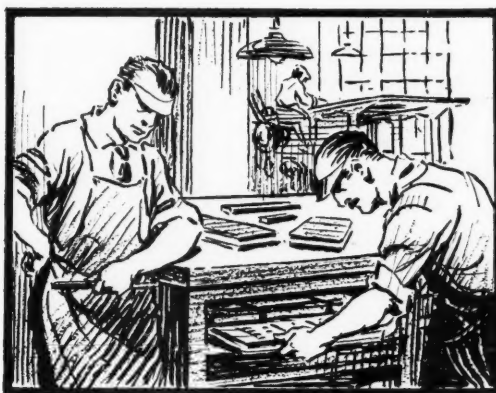
*A*N example of solid black  
with halftone work printed  
on a Chandler & Price  
CRAFTSMAN Press.

# Why Hunt Sorts?

More Speed, Better Work with Ludlow

**W**HEN business is good you make money. The heavier the work the more total profit, also greater percentage of profit. Your overhead remains the same.

But there's a limit. Your type supply is fixed—rigid. It won't stretch. Just as fortune seems within your reach, the cases go empty. Your high-priced

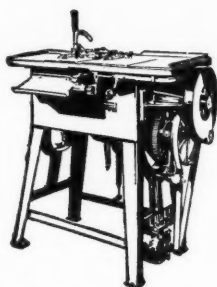


Hunting for Sorts

compositors scratch bottoms of cases, then devote hours to picking letter from used forms. That's one important profits-leak.

There are times when an "E" or an "S" or a lower case "m" would be cheap at a dollar apiece.

With the Ludlow system you get them for nothing instantly in unlimited quantity. With the shop full of business and all presses running, your cases will still be full and your capacity for new work still 100 per cent.



## Ludlow Typograph Company

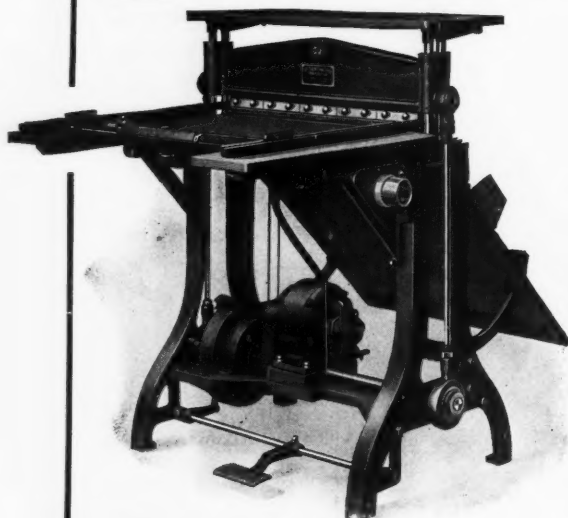
2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City



## A Modern Round Hole Perforator

### The Southworth Heavy Duty

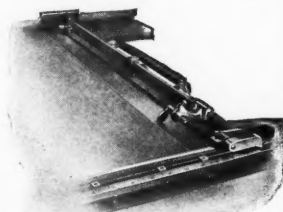


Made in 15, 20 and 28 Inch Sizes.

THE manufacturers of this Perforator have been producing Labor Saving Machinery for the Printing Trade Lines for over twenty-five years. It has been their aim in making this Perforator to create a Superior Machine which would stand up under hard and continued usage, be convenient to adjust and easy to operate.

Sufficient material has been used to insure an ample reserve of strength and rigidity, yet this Perforator is neither clumsy in operation or appearance.

Special attention is directed to the four accurately fitted guide rods which guide and support the head, as no Perforator can continue to give good service after long usage without the provision of large wearing surfaces and rigid support at this vital point. The Pins, of our own manufacture, are of the best quality steel, and a novel and efficient device for lubricating them is one of the important features on which Patent is pending. The Dies are of the best quality steel, positively hardened, and are guaranteed for five years.



THE IMPROVED  
Semi-Automatic Space Gage.

Note accurate graduations for setting gages, also the releasing bar, as convenient to the operator's hand as the space bar on a typewriter.



Send for Bulletin 108, illustrating and describing the Superior Qualities of our line of  
HIGH GRADE PERFORATORS.

**SOUTHWORTH MACHINE CO., Portland, Maine**  
U. S. A.



## WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

## CUT-COST EQUIPMENTS



Made by THE HAMILTON MANUFACTURING COMPANY

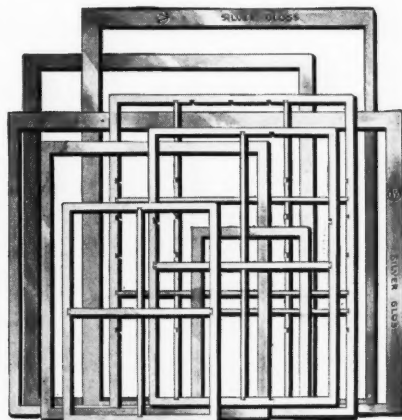
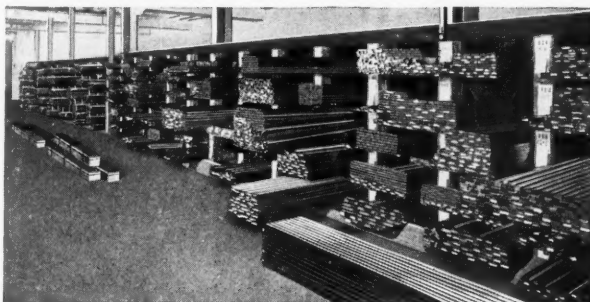
CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE  
**AMERICAN TYPE FOUNDERS COMPANY**



# A Superior Steel Chase for Every Printing Purpose

*Ready for quick production of Chases of all kinds*

we carry large stocks of open-hearth cold-drawn Silver Gloss steel bars of various widths and thicknesses. This Silver Gloss steel is a special alloy of high quality made by the open-hearth process. Each and every bar is drawn accurately to size under a tension of 70,000 pounds per square inch, which insures that any inherent weaknesses in the steel will be developed and discarded in the mill operation of drawing. Silver Gloss steel is proved superior—and we guarantee every chase against breakage and irregularities



Big ones and Little  
of Wide material and Narrow  
With Bars and Without

## CHASES when you want them and as you want them

A wide range of stock sizes and styles for all standard makes of cylinder and job presses—and extensive facilities for prompt production of Special Chases of all kinds to any specifications:

Cylinder Press Book, Magazine, Job and Poster Chases  
[with and without Bars]

Wilson Automatically-Registering Book Chases

Blank Book Heading Chases

Kelly Press Chases—and for other Automatics

Newspaper Quadruple, Quarto and Folio Chases

Stereo Chases for Daily Newspapers  
[with and without Autoplate Lines]

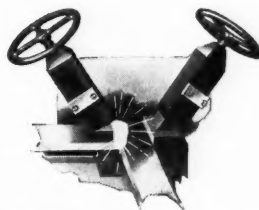
Electro-Stereo Chases—Magazine Electro-Stereo Chases

Cox Duplex Flatbed Press Chases

Cutter and Creaser Press Chases—C. & P. Box Press Chases

Eight Styles of Job Press Chases

[Regular—Regular with Bar—Bias—Bearer—Skeleton—Samson—Spider  
Square Stock with Milled Recesses]



## A CHASE is only as strong as its CORNERS

No corner can be stronger than the solid one-piece electrically-welded kind  
Through electric welding the four bars become one solid, perfect piece of steel—

*practically everlasting  
and everlastingly practical  
Guaranteed FOREVER*

If you want to match Electric-Welded Silver Gloss Steel Chases already in use, send only the serial number which is stamped on each Chase with our trademark—thus: @170690—and we can make an exact duplicate from records on file at the factory. In other cases, if you are at all in doubt, it will be best to write for Specification Forms with diagrams which may be filled in to indicate the style and exact measurements of such Chases as you may require

# Barnhart Brothers & Spindler

*Makers of SUPERIOR PRODUCTS since 1868*

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Set in Artcraft Faces  
12 Point Art Design Rule 5555 with Typecast Corners 1202

# A Red Ink Experiment!

*Can this advertisement printed in  
BLACK sell RED Ink?*

We believe it *can*, and give our reasons as follows: (a) Because the red ink herewith advertised is **Golden Red No. 675**—a golden red of the finest quality—a color that thousands of printers and pressmen who read these pages regularly are looking for; (b) because **Golden Red No. 675** has given such genuine satisfaction, (c) because it is manufactured by an old reliable house that has the confidence of printers.

This is the ABC of this Red Ink experiment. If printers in large numbers will specify **Golden Red No. 675** (mentioning this journal), we'll know that the experiment of *selling Red Ink with Black* is a successful one. Stranger things than that are happening; a cigarette manufacturer sells smokes by writing the name of his brand of cigarette in letters of smoke on the sky.

## Sinclair and Valentine Co.

*Printing and Lithographic Inks*

11-21 St. Clair Place, New York City

Branches in Principal Cities

# Better Bound Books

*Are being produced on*  
**BRACKETT STRIPPING MACHINES**

THE BRACKETT STRIPPING MACHINE enables you to produce *better books at less cost.*

Those quality books of years gone by have come back to us with the innovation of this wonder machine.

A Book, like a chain, is no stronger than its weakest link. Reinforce those vital parts.

Solve one of the greatest problems in Bookbinding with a BRACKETT STRIPPING MACHINE.

## The Brackett Stripping Machine Co.

TOPEKA, KANSAS

AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKIO

# Are You Making Money?

## Is Your Ledger Balance on the Right Side of Your Books?

Does your plant seem to be doing a good business but somehow the profits don't seem in proportion to the time and effort you put into it?

Is there a leak in your cost system or something wrong about your equipment that you can't seem to overcome?

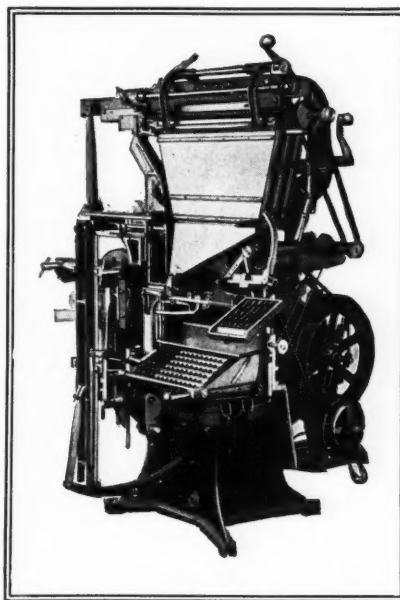
Is there a hole some place that you can't plug up?

## Consider Your Composition Costs

It may be that you are handsetting jobs that your competitor, properly equipped, compels you to do at a certain price. He can do the work and make a reasonable profit while you must do it at cost or with a loss.

A Linograph will profitably handle all your composition from 6 to 36 point and even up to 60 point if desired. You can place it on your payroll and it will be the best "hired help" you ever had. The Linograph is always on the job ready to do the work of several men.

Ask our representative to call and explain its use in your plant, and which model is best suited for your particular work.



Model 3 Linograph

## The Linograph Company

Davenport, Iowa, U. S. A.

Western Agency  
429 SACRAMENTO STREET  
SAN FRANCISCO, CAL.

European Agency  
ET. PIERRE VERBEKE  
BRUSSELS, BELGIUM

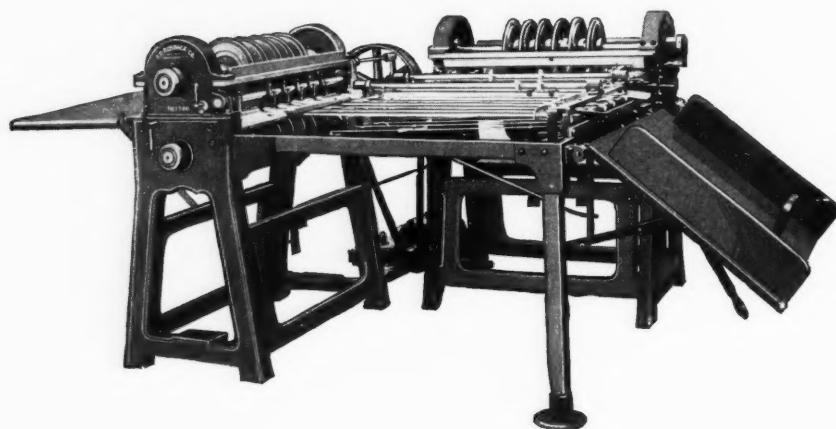
Australia, South Africa, China  
PARSONS & WHITTEMORE  
NEW YORK CITY

South America  
AULT & WIBORG  
CINCINNATI, OHIO

# THE ROSBACK

*Two-Way or Angle*

## *Round Hole Rotary Perforator*



If you print checks, 12, 24 or 27 up, why not perforate them **both ways at one time** in the full size sheet.

Check manufacturers using the old style one sheet and one way at a time method, or those perforating a form of only six checks at once can cut their perforating cost to an unbelievable figure with this machine.

It perforates an average of five sheets at one time.

Sheets will not stick together.

Perforates either one way or both ways at one time.

Does either straight or strike work, or both at same operation.

It slits the sheet while perforating if desired.

It is a strictly commercial machine.

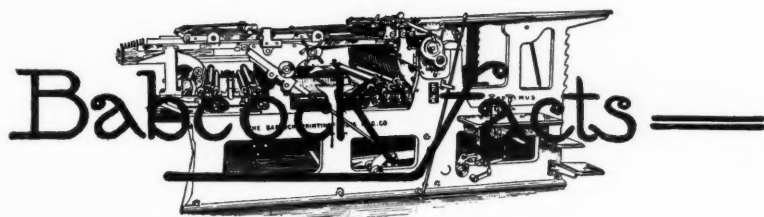
*For sale by all first-class dealers.*

BUILT BY

**F. P. ROSBACK COMPANY, Benton Harbor, Mich.**

*The Largest Perforator Factory in the World*





—We know that *Printing has advanced, both as an Art and as a manufacturing proposition. Now suppose that all press builders decided not to improve their presses to meet this advancement. Would you find any encouragement in planning a future for your business?*

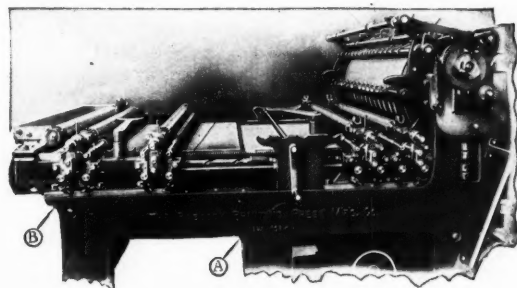
**I**T will pay you to estimate the increase in marketable impressions made possible by the method of handling rollers on the Universal Equipment Babcock Press.

A half turn of the crank "A" instantly throws *every* form and table roller out of contact and action. A turn of the wing nut "B" throws *any* roller out of contact and action. The thumb-screw "C" permits up-and-down adjustment of the composition rollers without the use of tools.

Add these time-savers to those referred to in other issues of this trade journal, and the *manufacturer* of printed work will understand the fast-growing popularity of Universal Equipment Babcock Presses.

THE  
BABCOCK PRINTING PRESS  
MANUFACTURING COMPANY

New London, Connecticut  
38 Park Row, New York City  
108 West Harrison St., Chicago  
1218 Chestnut St., Philadelphia



Please Mention THE INLAND PRINTER When Writing to Advertisers.



# DRY BOOK GLUE

*A Dry Glue Immediately Soluble in Cold Water*

(AGITATION UNNECESSARY)

8 $\frac{1}{2}$ ¢.

1 lb. makes 3 lbs.

of heavy glue which may be further reduced.

Packed in 100 lb. bags, f.o.b. New York.

USED FOR—

*Hand Covering on*

Leather

Imitation Leather

Keratol

Cloth

Paper

Backing

Fly Inserts

Labelling



**NATIONAL GUM & MICA CO.**

Main Offices: 59th St. and 11th Ave., NEW YORK

Branches: Boston Charlotte, N. C. Chicago Dunellen, N. J. Philadelphia San Francisco, Cal. Cincinnati Los Angeles  
Atlanta, Ga. Toronto, Canada

# THE GOLDING ART JOBBER

*A Versatile Press for the production of Quantity and Quality Work*

Printers who have used the Golding Art Jobber are very enthusiastic about it because of its ease of feed, quick make-ready, excellent distribution, durability, high speed and quality of production.

THE GOLDING ART JOBBER is extraordinarily productive on the regular run of job printing; it is well adapted to the printing of large rule forms, large halftone and plate forms, and booklet halftone pages; also it does the small work economically.

THE ILLUSTRATION SHOWS the Golding Art Jobber No. 18—12x18 inches—complete with full length automatic brayer fountain, duplex distributor, vibrating roller, adjustable rollerways, safety feed guard, counter and power fixtures. This press is also made in size of 15x21 inches. Both sizes can be furnished complete for operation by individual electric motor.

Unusual jobs are done with ease and at an extra profit with THE GOLDING ART JOBBER.



## BOSTON CUTTER



An ideal appliance for cutting and trimming single sheets of paper, cardboard, wood veneer, thin leather, canvas and rubber fabric, cloth, etc. Has adjustable front; back and side gages of steel, iron frame; mahogany table and knives of best tool steel tempered for long wear. Made in sizes 12, 16, 24 and 36 inches.

## Golding Hand-Lever Paper Cutter

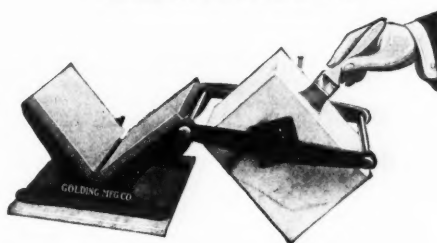


This is an ideal cutter for the small print shop, or for use in any stationery room where stock is available for cutting in quantity.

It is made in sizes 26 and 30 inches. The cutting depth is three inches. Both sizes have a scored table, an interlocking split back gage, graduated scale set in table, and a graduated brass band in control of the back gage. The hand lever is counter balanced and the knives have the "double shear" action.

Broadly guaranteed as to accuracy, durability and workmanship.

## TABLET PRESS



The Golding Tablet Press is an excellent device for padding and bundling stationery and padding discarded stationery for scratch pads. It is made in two sizes, the larger size holding up to five thousand sheets of stock of size up to 8½ x 16 inches.

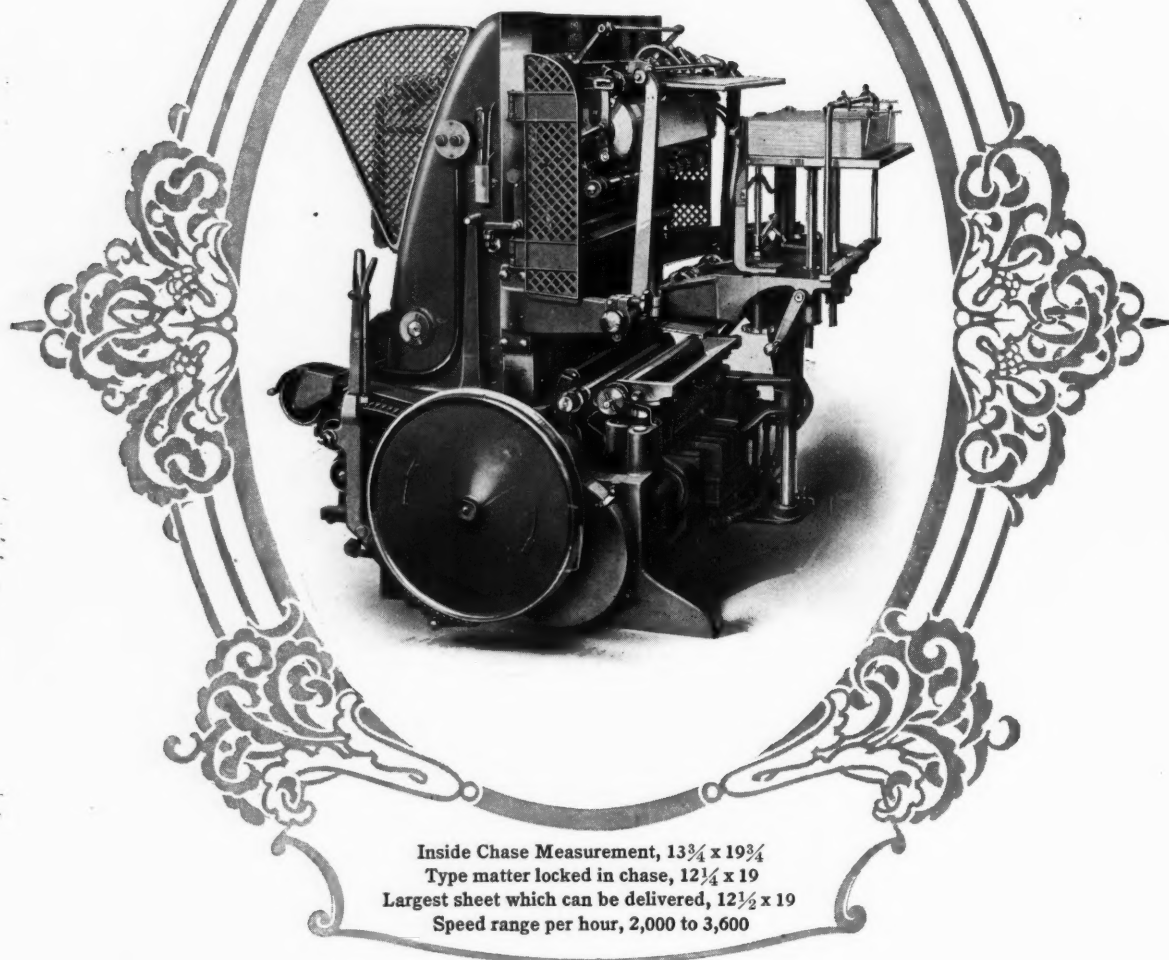
*Get prices on Golding Products  
from your dealer or write  
us direct.*

## GOLDING MFG. CO.

FRANKLIN, MASS., U.S.A.

We also manufacture the Golding Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Pearl Paper Cutter, Official Card Cutter, and Little Giant Lead and Rule Cutter.

# An Unqualified



Inside Chase Measurement,  $13\frac{3}{4} \times 19\frac{3}{4}$   
Type matter locked in chase,  $12\frac{1}{4} \times 19$   
Largest sheet which can be delivered,  $12\frac{1}{2} \times 19$   
Speed range per hour, 2,000 to 3,600

**T**HE MIEHLE-VERTICAL makes real the printer's dream of big production. It is a high-speed, extremely simple and thoroughly automatic job press capable of producing easily the widest range of printing. It has rapidly won the unqualified approval of printers everywhere. Twenty-five percent of the purchasers listed have placed repeat orders. It is certain that you need a Miehle-Vertical as part of your equipment.



# Success! —

## 125 Prominent Users of the Vertical

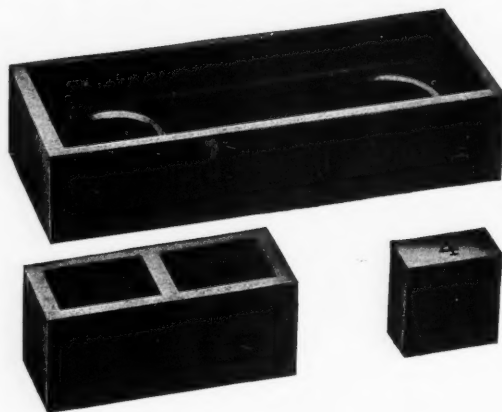
- |  |   |   |  |
|--|---|---|--|
| Alabama Printing Co.,<br>Birmingham, Ala.                  | Dunlap Printing Co.,<br>Philadelphia, Pa.               | W. H. Kistler Staty. Co.,<br>Denver, Colo.                  | Rand, McNally & Co.,<br>Chicago, Ill.                            |
| Alberton Job Office,<br>Calgary, Alberta, Can.             | Eilert Printing Co.,<br>New York, N. Y.                 | R. J. Kittredge & Co.,<br>Chicago, Ill.                     | Remington Printing Co.,<br>Providence, R. I.                     |
| Allen, Lane & Scott,<br>Philadelphia, Pa.                  | Eschenbach Printing Co.,<br>Easton, Pa.                 | Fred Klein Co.,<br>Chicago, Ill.                            | Renshaw, Jones & Sutton<br>Company,<br>Los Angeles, Calif.       |
| American Lithg. & Ptg. Co.,<br>Des Moines, Iowa            | William Feather Co.,<br>Cleveland, Ohio                 | Koss, Morgan & Brookes,<br>Chicago, Ill.                    | Fred J. Ringley Co.,<br>Chicago, Ill.                            |
| Anderson Printing Co.,<br>Sacramento, Calif.               | Wm. F. Fell Co.,<br>Philadelphia, Pa.                   | C. J. Krehbiel Co.,<br>Cincinnati, Ohio                     | Rising & Radcliff,<br>Pittsburgh, Pa.                            |
| Anthracite Press,<br>Scranton, Pa.                         | Foote & Davies Co.,<br>Atlanta, Ga.                     | Lagonda Publishing Co.,<br>Springfield, Ohio                | Rough Notes Co.,<br>Indianapolis, Ind.                           |
| Arts & Crafts Press,<br>San Diego, Calif.                  | The Forster Printery,<br>Oklahoma City, Okla.           | The Langefeld Press,<br>Dayton, Ohio                        | J. B. Savage Co.,<br>Cleveland, Ohio                             |
| Baird-Ward Printing Co.,<br>Nashville, Tenn.               | Robert L. Forsythe Co.,<br>Pittsburgh, Pa.              | Geo. F. Lasher,<br>Philadelphia, Pa.                        | Schmidt Lithograph Co.,<br>San Francisco, Calif.                 |
| Baker Vawter Co.,<br>Benton Harbor, Mich.                  | F. Fowler & Sons,<br>Saskatoon, Saskatchewan,<br>Canada | Lewis Printing Company,<br>Kansas City, Mo.                 | Schwabacher-Frey<br>Stationery Company,<br>San Francisco, Calif. |
| James Bayne Co.,<br>Grand Rapids, Mich.                    | Chas. Francis Press,<br>New York, N. Y.                 | McCormick & Armstrong,<br>Wichita, Kans.                    | Sheffield-Fisher Co.,<br>Rochester, N. Y.                        |
| Beck Engraving Co.,<br>Philadelphia, Pa.                   | Franklin Printing Co.,<br>Philadelphia, Pa.             | J. Horace McFarland,<br>Harrisburg, Pa.                     | The Burton Shields Co.,<br>Indianapolis, Ind.                    |
| Beckwith Press,<br>Lynn, Mass.                             | Gage Printing Co.,<br>Battle Creek, Mich.               | Geo. F. McKiernan & Co.,<br>Chicago, Ill.                   | Skinner & Kennedy Sta-<br>tionery Company,<br>St. Louis, Mo.     |
| Biola Press,<br>Los Angeles, Calif.                        | Gibson & Perin Co.,<br>Cincinnati, Ohio                 | McMullen Printing Co.,<br>St. Louis, Mo.                    | John P. Smith Printing Co.,<br>Rochester, N. Y.                  |
| Bramhall Printing Co.,<br>Kansas City, Mo.                 | A. S. Gilman Printing Co.,<br>Cleveland, Ohio           | Mangan Printing Co.,<br>St. Louis, Mo.                      | Smith-Barnes Corporation,<br>Los Angeles, Calif.                 |
| Broderick Company,<br>St. Paul, Minn.                      | Ginn & Co.,<br>East Cambridge, Mass.                    | L. Middleditch Co.,<br>New York, N. Y.                      | Smith Brooks Printing Co.,<br>Denver, Colo.                      |
| Burke & Gregory,<br>Norfolk, Va.                           | Goldman Printing Co.,<br>New Orleans, La.               | Moosejaw Printing Co.,<br>Moosejaw, Saskatchewan,<br>Canada | Standard Printing Co.,<br>Louisville, Ky.                        |
| Burr Printing House,<br>New York, N. Y.                    | Goodhue Printing Co.,<br>Oakland, Calif.                | Morrill Press,<br>Fulton, N. Y.                             | Edward Stern & Co.,<br>Philadelphia, Pa.                         |
| Buxton & Skinner Ptg. and<br>Staty. Co.,<br>St. Louis, Mo. | Wm. Graham Printing Co.,<br>Detroit, Mich.              | Muirson Label &<br>Carton Company,<br>San Jose, Calif.      | Stirling Press,<br>New York, N. Y.                               |
| Cadillac Printing Co.,<br>Detroit, Mich.                   | Greene Printing Co.,<br>Milwaukee, Wis.                 | Norman T. A. Munder Co.,<br>Baltimore, Md.                  | Superior Printing Co.,<br>Akron, Ohio                            |
| Carnegie Institute of<br>Technology,<br>Pittsburgh, Pa.    | Guide Printing & Pub. Co.,<br>Brooklyn, N. Y.           | Murphy & Chapman,<br>Vancouver, B. C., Can.                 | Sweeney, Varney & Straub,<br>Portland, Oregon                    |
| Chicago Label & Box Co.,<br>Chicago, Ill.                  | Hammond Press,<br>Buffalo, N. Y.                        | National Capital Press,<br>Washington, D. C.                | Thompson Printing Co.,<br>Chattanooga, Tenn.                     |
| Clarke Ptg. Co., Ltd.,<br>Victoria, B. C., Can.            | Hann & Adair Printing Co.,<br>Columbus, Ohio            | National Printing Co.,<br>Omaha, Nebr.                      | Times-Mirror Printing &<br>Binding House,<br>Los Angeles, Calif. |
| F. F. Clarke & Co.,<br>Toronto, Ont., Can.                 | L. P. Hardy Co.,<br>South Bend, Ind.                    | Neuner Co.,<br>Los Angeles, Calif.                          | S. C. Toof & Co.,<br>Memphis, Tenn.                              |
| J. W. Clement Co.,<br>Buffalo, N. Y.                       | Hedstrom-Barry Co.,<br>Chicago, Ill.                    | B. F. Owen & Co.,<br>Reading, Pa.                           | Traung Label & Litho. Co.,<br>San Francisco, Calif.              |
| H. S. Collins Printing Co.,<br>St. Louis, Mo.              | Holmes Press,<br>Philadelphia, Pa.                      | R. S. Peck & Co.,<br>Hartford, Conn.                        | The Tribune Printing &<br>Supply Company,<br>Great Falls, Mont.  |
| Columbian Colortype Co.,<br>Chicago, Ill.                  | A. T. Howard Co.,<br>Boston, Mass.                      | Padgett Printing Co.,<br>Dallas, Texas                      | Webb Publishing Co.,<br>St. Paul, Minn.                          |
| Combe Printing Co.,<br>St. Joseph, Mo.                     | Hungerford-Holbrook Co.,<br>Watertown, N. Y.            | Pioneer, Inc.,<br>Tacoma, Wash.                             | Wobber's, Inc.,<br>San Francisco, Calif.                         |
| Commercial Press,<br>Pittsburgh, Pa.                       | Jas. T. Igoe Co.,<br>Chicago, Ill.                      | The Pioneer Co.,<br>St. Paul, Minn.                         | The World Co.,<br>Fort Worth, Texas                              |
| Commonwealth Press,<br>Worcester, Mass.                    | Inland Ptg. & Binding Co.,<br>Springfield, Mo.          | Plimpton Press,<br>Norwood, Mass.                           | Yakima Binding &<br>Printing Co.,<br>Yakima, Wash.               |
| Curtis Publishing Co.,<br>Philadelphia, Pa.                | W. E. Jackson,<br>Grenada, Miss.                        | Wm. H. Pool Co.,<br>Chicago, Ill.                           | Young & McCallister,<br>Los Angeles, Calif.                      |
| Daniels Printing Co.,<br>Boston, Mass.                     | Judd & Detweiler, Inc.,<br>Washington, D. C.            | Progress Printing Co.,<br>New Orleans, La.                  |  |
| Alexander Duffer Ptg. Co.,<br>San Francisco, Calif.        | A. F. King,<br>Montreal, Quebec, Can.                   |   |  |

**Miehle Printing Press & Mfg. Co.**  
Chicago, Ill.

# SAVE Time, Material and Money! by using "FEW PIECES"

*Morgans & Wilcox "Few Piece" Form-locking System*

## I—Labor-Saving Iron Furniture



**Sizes 2 x 4 to 10 x 120 ems**

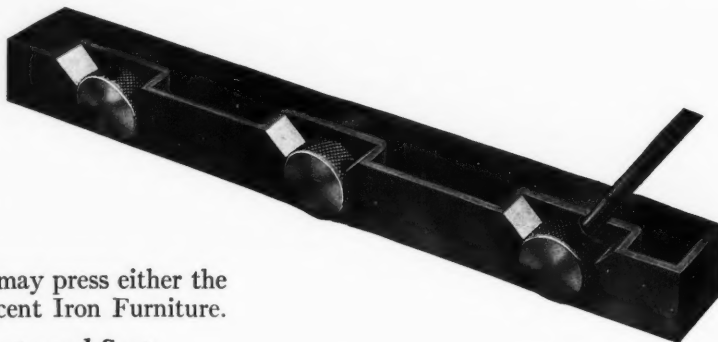
We have been making Iron Furniture for over 25 years and we know how. The pieces are milled with extreme exactness having a faintly roughened surface which prevents slipping. We make many special sizes and can supply any odd size wanted. The 2, 3 and 4 x 4 pieces are 4 picas high so that they are always right side up in the form.

*Specify M & W Iron*

## II—Patent Lock Furniture

**Sizes 4 x 8 to  
10 x 132 ems**

This Furniture locks with screws, the most secure mechanical movement known. It is safe.



The screw heads may press either the chase or the adjacent Iron Furniture.

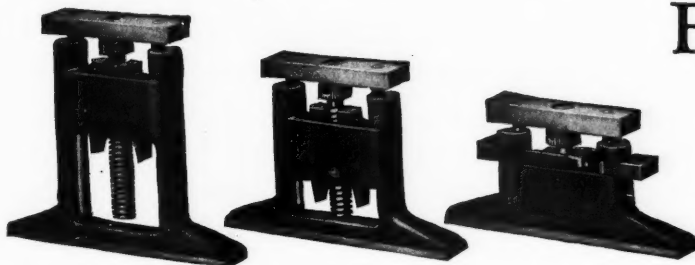
*Sold in Fonts and Sorts*

*Send for Catalogue—Seventh Edition*

# Morgans & Wilcox Mfg. Co.

*Factory and Main Office: Middletown, N. Y.*

### III—Job Locks and Enlarged Iron Furniture



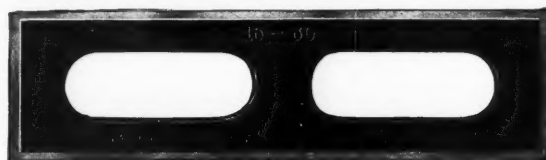
Patent Job Locks  
Five Sizes:  
1½", 2", 3", 4", 5"

One of the largest printing plants in the world recently purchased 3 dozen each 1½, 2, 3, 4 and 5" Job Locks and 3 fonts of Lock Furniture after using a smaller lot several weeks. Time is worth as much in the small shop as in the big one.

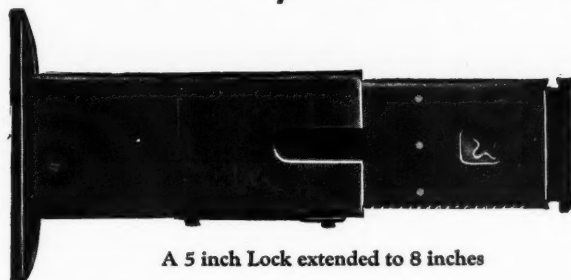
### IV—Enlarged Iron Furniture

Sizes from 15 x 15 to 60 x 120

It is light in weight, durable and guaranteed to be accurate. Use it in large open forms, blank work, etc., and secure that squareness and rigidity of form which is so desirable.



### V—Cylinder Press Locks



A 5 inch Lock extended to 8 inches

Five Sizes:  
3", 5", 8", 14", 22" closed

When your form is ready, complete a workmanlike job by locking it on the bed of the Press with our Cylinder Press Locks.

In locking on many small cylinder forms you can not afford to be without them. They save time and trouble.

*Send for Catalogue—Seventh Edition*

## Morgans & Wilcox Mfg. Co.

Factory and Main Office: Middletown, N. Y.



## Achievement



**T**HOSE who blaze the trail in any line of endeavor, base their achievement on an honest purpose backed by an unvarying determination to reach the coveted goal.

Our purpose is to provide you with Copy, Art and Printing Plates that will meet the acid test of publicity and bring results.

We are not satisfied with mediocrity. You deserve the best and we are determined to give it to you.

CRESCENT ENGRAVING CO.  
KALAMAZOO, MICHIGAN.



Reproduced from the October, 1883.  
Edition of The Inland Printer

*Samuel Bingham's Son,*

MANUFACTURER OF

**Printers' Rollers,**

200 & 202 Clark Street,

CHICAGO.

*The Largest, Best Equipped and Most Complete Estab-  
lishment in the West.*

SEND TO US FOR ROLLERS AND COMPOSITION.

*References:*—The Printers of New York and Chicago and all others  
who have used our Rollers.

Satisfaction Guaranteed.

Send your Stocks to us to have them covered. No extra charge.



74 Years Ago—The original Sam'l Bingham factory on Spruce St., New York



Today—Chicago factory and general offices for eleven Sam'l Bingham factories

## Keeping Pace With the Times

**I**N 1849 the original Sam'l Bingham made the first of the famous Bingham Composition Rollers.

Thirty four years later Samuel Bingham's Son maintained "The Largest, Best Equipped and Most Complete Establishment in the West," as you will note by the above reproduction of an advertisement appearing in the first issue (October, 1883) of The Inland Printer.

Today, Sam'l Bingham's Son Mfg. Co. has the enviable reputation of making the finest printing rollers that human ingenuity can produce.

We have kept pace with the times. The experience of three-quarters of a century enables us to put into Bingham's Composition Rollers the exceptional service printers get out of them.

Order your winter rollers now, from the nearest of eleven conveniently located Bingham factories.

### Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH  
88-90 So. 13th Street  
INDIANAPOLIS  
151 153 Kentucky Ave.

ST. LOUIS  
514-516 Clark Avenue  
DALLAS  
1306-1308 Patterson Ave.

KANSAS CITY  
706-708 Baltimore Avenue  
MINNEAPOLIS  
719-721 Fourth St., South

ATLANTA  
40-42 Peters Street  
DES MOINES  
1027 West 5th Street

CLEVELAND, OHIO  
1285 West Second Street  
SPRINGFIELD, OHIO  
Cor. East and Harrison Sts.

**For 74 Years Bingham's Reliable Printers' Rollers**

# ROTOGRAVURE

## PRINTERS ARE BUSY AND PROSPEROUS

**G**REAT PRINTERS AND PUBLISHERS know the value of ROTOGRAVURE Printing. We are builders of complete ROTOGRAVURE printing plants, and are building them for many of the best printers and publishers throughout the world. We train your own help to operate the machinery and equipment and to turn out high-grade ROTOGRAVURE printing.

### BROWN & BIGELOW St. Paul, Minn.

Sold the *entire capacity* of their first ROTOGRAVURE installation before completion. Other well-known concerns for whom we have installed complete ROTOGRAVURE equipment include:

The Chicago Rotoprint Co.

The Regensteiner Color-type Co., Chicago

The Times Mirror Printing, Los Angeles, and many others.

### A Few Things You Can Do With Our ROTOGRAVURE Printing Machinery

Prints from the roll on any kind of paper or cardboard.

Prints on paper as light as 28 pounds.

Prints on cardboard as heavy as 22x38, 130 pounds.

Prints on one or both sides of the sheet at the same time.

Prints and delivers the sheet flat; even uniform pile delivery, and size sheet up to 51x70 at great speed.

Prints and delivers the sheet folded, newspaper or magazine size, any page size from 7x9 up to 9½x12½ and delivers folded, 8, 16 or 32 page signatures.

### With ROTOGRAVURE Equipment You Can Print

in two colors—one color on each side at the same time or two colors on one side.

You can print any kind of commercial work, catalogues, folders, broadsides, labels, envelopes, letter heads, posters, blotters, red labels, magazines, newspapers, postcards, car or window cards, cartons, boxes, etc., in any size sheet desired, up to 51x70 inches.

There is no offset or make-ready required.

You eliminate half-tones, litho transfers and electros; you eliminate details, produce faster and better printing.

There are many other reasons why you should investigate ROTOGRAVURE methods. You owe it to yourself to investigate and see our machinery in operation. We will be glad to furnish you further details. Your best customers are or will soon be buying ROTOGRAVURE printing, if not from you, from others, because ROTOGRAVURE printing is by far superior and more economical than any other printing process. Opportunity is knocking at your door. Be the first in your territory to install a ROTOGRAVURE printing department. Consult us at once; do not delay; wire, call or write for further details.

## THE BIDART MACHINERY CORPORATION

513 West 26th Street, New York, U. S. A.

BUILDERS OF COMPLETE ROTOGRAVURE PRINTING EQUIPMENT

Genuine Rotogravure should bear the following Trade-Marks:

PRINTED MATTER:

TRADE MARK  
**Rotogravure**  
U. S. PAT. OFF.

INK:

TRADE MARK  
**Rotogravure**  
REG. U. S. PAT. OFF.

MACHINERY:

TRADE MARK  
**ROTOGRAVURE**  
REG. U. S. PAT. OFF.



**KAMARGO** KNOWLTON  
BROTHERS **COVERS**  
WATERTOWN, N.Y.

8



# KAMARGO KNOWLTON BROTHERS COVERS WATERTOWN, N.Y.

## Morocco Gay Head Garag

Three cover stocks, comprising the Kamargo Trio, that are indicating their value by a steady, significant increase in demand.

Their well chosen colors, strength, and excellent printing qualities combine with moderate price to recommend them for your better jobs.

*If you haven't sample books, by all means ask your paper dealer for a set.  
If he can't supply you, write us.*

### LIST OF KAMARGO COVER AGENTS

Albany, N. Y.....	W. H. Smith Paper Corp.	New York City....	Kuenstner & Lucie Paper Co., Inc.
Atlanta, Ga.....	S. P. Richards Co.	New York City.....	The Seymour Co.
Baltimore, Md.....	The Broderick Paper Co.	Oakland, Calif.....	Zellerbach Paper Co.
Birmingham, Ala.....	Graham Paper Co.	Oklahoma City, Okla.....	Kansas City Paper House
Boston, Mass.....	The A. Storrs & Bement Co.	Omaha, Neb.....	Carpenter Paper Co.
Buffalo, N. Y.....	The Alling & Cory Co.	Philadelphia, Pa.....	The Thomas W. Price Co.
Chicago, Ill.....	Empire Paper Co.	Pittsburgh, Pa.....	The Alling & Cory Co.
Chicago, Ill.....	James White Paper Co.	Portland, Maine.....	The A. Storrs & Bement Co.
Cincinnati, Ohio.....	The Cincinnati Cordage & Paper Co.	Portland, Oregon.....	Zellerbach Paper Co.
Cleveland, Ohio.....	The Central Ohio Paper Co.	Providence, R. I.....	The A. Storrs & Bement Co.
Columbus, Ohio.....	The Central Ohio Paper Co.	Pueblo, Colo.....	Colorado Paper Co.
Dallas, Tex.....	Graham Paper Co.	Richmond, Va.....	Virginia Paper Co., Inc.
Dayton, Ohio.....	The Cincinnati Cordage & Paper Co.	Rochester, N. Y.....	The Alling & Cory Co.
Denver, Colo.....	The Carter, Rice & Carpenter Paper Co.	Sacramento, Calif.....	Zellerbach Paper Co.
Detroit, Mich.....	Beecher, Peck & Lewis	Salt Lake City, Utah.....	Zellerbach Paper Co.
El Paso, Tex.....	Graham Paper Co.	San Francisco, Calif.....	Zellerbach Paper Co.
Fresno, Calif.....	Zellerbach Paper Co.	San Diego, Calif.....	Zellerbach Paper Co.
Hagerstown, Md.....	The Antietam Paper Co., Inc.	Savannah, Ga.....	M. S. & D. A. Byck Co.
Kansas City, Mo.....	Kansas City Paper House	Scranton, Pa.....	Megargee Bros.
Louisville, Ky.....	Louisville Paper Co., Inc.	Seattle, Wash.....	Zellerbach Paper Co.
Los Angeles, Calif.....	Zellerbach Paper Co.	Spokane, Wash.....	Zellerbach Paper Co.
Memphis, Tenn.....	Taylor Paper Co.	Springfield, Mass.....	The Paper House of New England
Milwaukee, Wis.....	The E. A. Bower Co.	St. Louis, Mo.....	Graham Paper Co.
Minneapolis, Minn.....	The John Leslie Paper Co.	St. Paul, Minn.....	Nassau Paper Co.
Minneapolis, Minn.....	Wilcox Mosher Leffholm Co.	Syracuse, N. Y.....	J. & F. B. Garrett Co.
Montreal, Que.....	W. V. Dawson, Limited	Toledo, Ohio.....	The Central Ohio Paper Co.
Nashville, Tenn.....	Graham Paper Co.	Tulsa, Okla.....	Taylor Paper Co.
New Haven, Conn.....	The A. Storrs & Bement Co.	Vancouver, B. C.....	Smith, Davidson & Wright Co.
New Orleans, La.....	Graham Paper Co.	Washington, D. C.....	R. P. Andrews Paper Co.
Newark, N. J.....	Lasher & Lathrop, Inc.	Wilkes-Barre, Pa.....	Megargee Bros.
New York City.....	Lasher & Lathrop, Inc.	York, Pa.....	R. P. Andrews Paper Co.

### EXPORT AND FOREIGN

AUSTRALIA AND NEW ZEALAND.....	Parsons & Whittemore, Inc., New York City
CHINA AND JAPAN.....	American Paper Exports, Inc., New York City
EUROPE AND BRITISH ISLES.....	The Lindenmeyr & Johnson Paper Co. Ltd., London, England
PHILIPPINE ISLANDS.....	J. P. Heilbronn Co., Manila
LATIN AMERICA.....	National Paper & Type Co., New York City



KNOWLTON BROS. KAMARGO MILLS FOUNDED 1898 WATERTOWN, N.Y.



*14 x 22" 4-Roller LAUREATE Printing Press*  
*14 x 22" 3-Roller COLTS' ARMORY Printing Press*  
*20 x 30" THOMSON Cutter & Creaser*  
*28 x 41" THOMSON Cutter & Creaser*  
*26 x 38" THOMSON Eccentric Action Cutter*  
*& Creaser*  
*14 x 22" LAUREATE Light Embosser*  
*12 x 18" THOMSON Heavy Embosser*  
*18 x 24" THOMSON Heavy Embosser*  
*ELECTRIC Die-Heaters for Platen Presses*



In design and construction, these machines are products of the best engineering and mechanical skill, insuring maximum efficiency in operation. Only first quality of material and workmanship are used in their manufacture, affording greatest durability and largest return upon investment.

Their superiority as Profit Makers has been demonstrated by many of the world's leading master printers and largest box makers.

Manufactured by

**THOMSON-NATIONAL PRESS COMPANY, Inc.**

General Offices and Factory: Nott and East Avenues

LONG ISLAND CITY, N. Y.

Chicago Office: 604 Fisher Building

ROBERT GAIR CO., Inc.  
Brooklyn, N. Y.,  
are installing 60 complete  
beds of

# BLATCHFORD PATENT BASE

The Universal Plate  
Mounting System

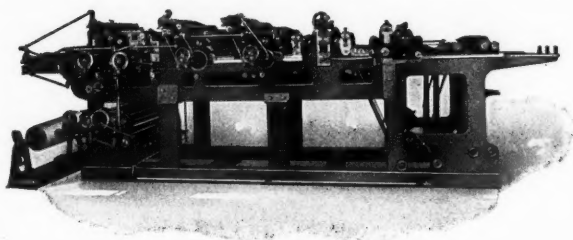
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*Let us show YOU its many advantages*

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**E. W. BLATCHFORD CO.**

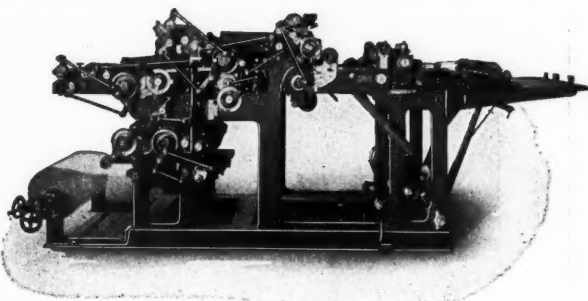
World Building, NEW YORK, N. Y.  
230 N. Clinton St., CHICAGO, ILL.



*This Space for Your  
Thoughts*

*The story is quickly and simply told—A high speed  
Kidder Special Rotary for that job. Think of it!*

*More Thought  
Space*



**KIDDER PRESS COMPANY, Dover, N. H.**

NEW YORK, 261 Broadway    TORONTO, CANADA, 445 King Street, West    166 W. Jackson St., CHICAGO

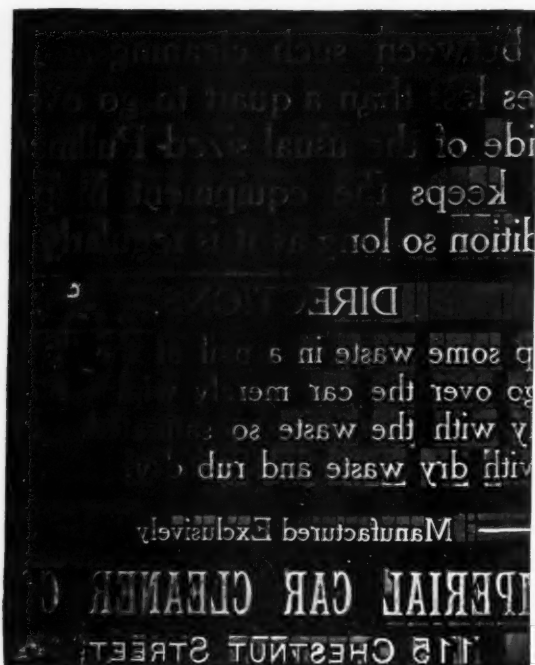
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process  
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS  
DRAWINGS  
HALFTONES  
ZINC ENGRAVINGS  
WOOD & WAX  
ENGRAVINGS  
COLOR PLATES  
NICKEL-STEEL  
ELECTROTYPES

THE HOME OF THE  
**GLOBE ENGRAVING & CO**  
ELECTROTYPE  
701 72 S DEARBORN ST  
**CHICAGO**

Telephone, Harrison 5260-5261-5262 All Departments

Please Mention THE INLAND PRINTER When Writing to Advertisers.



No time wasted by hard rubbing. "Instantaneous" does practically all the work — quickly!

# PHENOID

TRADE MARK

## INSTANTANEOUS

### TYPE CLEANER

All that its name implies—the fastest working solvent made for type and fountains. Dissolves caked ink of years standing as easily as it does fresh pigment. Cleans fountains in a fraction of the usual time. Leaves no greasy after effects on cuts or fountain. Dries almost instantly and guarantees clear run on all jobs.

Hundreds of printers are now using Phenoid "INSTANTANEOUS." They agree that it is the fastest, surest and safest solvent ever created for its purpose.

#### ORDER TRIAL QUART

Practically every printer who has put "INSTANTANEOUS" to a shop test is now using it exclusively. A trial quart will prove how this super-solvent will save costly minutes in your plant.

TRIAL QUARTS, \$1.00 GALLON CANS, \$3.00

## CHALMERS CHEMICAL COMPANY

Specialists for over 20 years in Solvents and Detergents

123 CHESTNUT STREET

NEWARK, NEW JERSEY



"INSTANTANEOUS" is so powerful that only a few drops are needed to clean the dirtiest type, cuts or fountain.

#### What PHENOID Users Say

A foreman writes: "'Instantaneous' to me is a revelation. It saves time and labor and gives our customers satisfactory results from standing matter."

A superintendent says: "We find ourselves unable to 'keep house' without 'Instantaneous.' It cleans quickly, dries immediately and leaves a clean, sharp printing surface."

A printer writes: "We have much 'reprint' work, and 'Instantaneous' is a real necessity. We particularly appreciate the absence of floating particles usual with other removers."

A publisher says: "We have never seen anything remove hard ink the way 'Instantaneous' does."

Another printer writes: "We have tested a sample quart of 'Instantaneous.' Please send five gallons."

Another publisher writes: "We have tested 'Instantaneous' on cuts caked with ink fully two years old. A very small quantity of your cleaner made the cuts good as new."



HOO-RAY!  
THE BOSS ORDERED  
A "KELLY"



**American  
Type Founders  
Company**

Manufacturer of Kelly Automatic Presses

Largest Production  
Lowest Printing Costs  
Highest Quality of Work  
Every Convenience for the Operator  
More than 3000 satisfied users

Write to our nearest Selling House for  
catalogue and quotations



## Do Not Hesitate

You take no chances when you send \$10.00 (\$12.50 Canada and Foreign) for one year's lease of

## UNIVERSAL PRINTING PRICE LIST

There is no come back—the amount covers a full year's lease, and entitles you to all the price sheets that are sent out for one year. At the end of that time you can either renew your lease, or return the price list. There are no other obligations.

In addition, if in ten days after receiving the *Universal Printing Price List*, you are not satisfied, all that is necessary is to return it and get your money back.

*Fill in the coupon below, attach your check and mail it at once.*

### Universal Publishing Co.

701 W. O. W. Building

Omaha, Nebraska

.....192.....  
**UNIVERSAL PUBLISHING COMPANY**  
701 W. O. W. Building, Omaha, Neb.

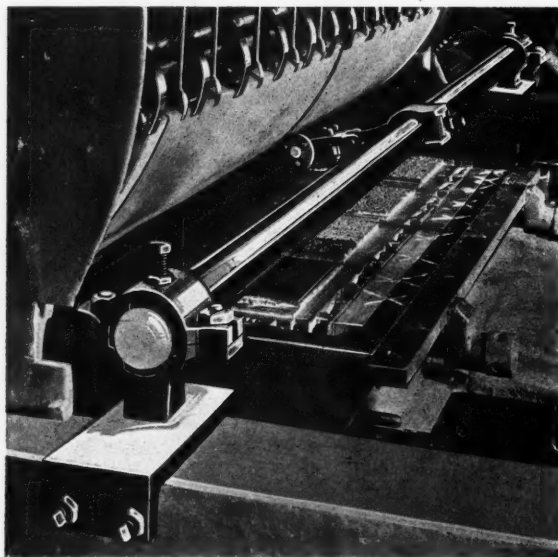
Enclosed find check for \$10.00 (\$12.50 Canada and Foreign) for one year's lease of the Universal Printing Price List. If not satisfied, it can be returned in ten days and money refunded.

Firm Name .....

By .....

Street and No. ....

City..... State.....



Cylinder Press Attachment

## Cut-Perforate Score— AS ACCURATELY AS YOU PRINT!

A Good Equipment Why?  
Doesn't Cost Money  
because it adds production,  
it makes money for the firm

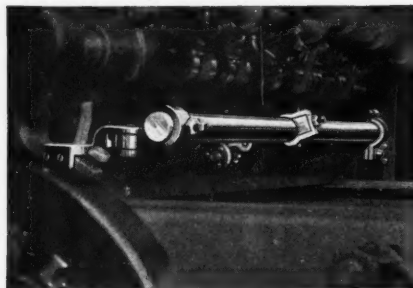
ARE YOU AN UP-  
TO-DATE PRINTER ?

Write us at once

### Leslie D. Hoff Manufacturing Co.

1142 SALEM AVENUE, HILLSIDE, N. J.

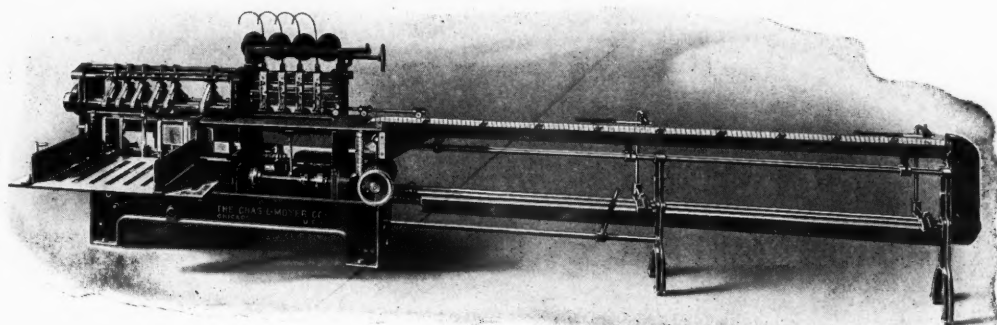
AMERICAN TYPE FOUNDERS COMPANY—all Branches  
Also any dealer in Printer's Supplies



Kelly Press Attachment

# Speed, Accuracy, Quick Adjustment

*Make the MOYER a Profitable Investment*

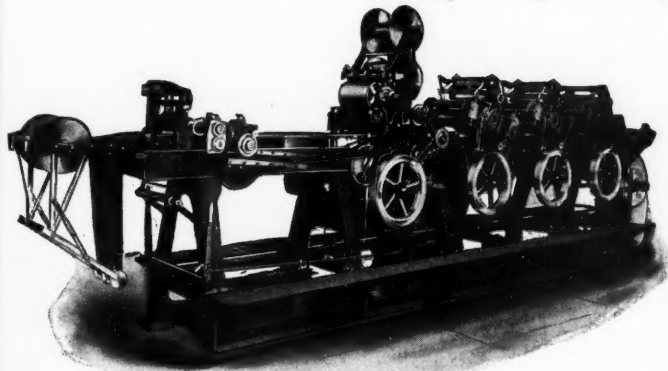


Send for circular fully describing all details of this machine.

**THE CHAS. L. MOYER COMPANY** 2906 CARROLL AVENUE  
CHICAGO, ILLINOIS



**FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour**  
*Once through the press completes the job*



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewind, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

*Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.*

**The New Era Manufacturing Company**

Straight and Cedar Streets, Paterson, N. J.



**F**or twenty-five years this emblem has stood for the best in Engravings and Illustrations. The original design bore the legend "*The Sign of a Good Cut*." At present it is a symbol for the most highly developed organization in the Engraving and Illustrating field ~

Engravings both in black and white and colors made in our Engraving Shops as well as Illustrations and Designs from our Advertising Art Studios are unexcelled in quality anywhere ~

The size of our Institution enables us to have specialists in every branch who understand the handling of every problem no matter how difficult, thereby rendering a service distinctly different from the average Photo-Engraving Plant ~

## BARNES-CROSBY COMPANY

E. W. HOUSER, PRESIDENT

ADVERTISING ART STUDIOS  
PHOTO-ENGRAVING SHOPS

9 NORTH FRANKLIN ST.  
CHICAGO, ILL.

1101-1103 LOCUST ST.  
ST. LOUIS, MO.



PUT THEIR TIRESOME WALKING ENERGY INTO PRODUCTION

# The Rotator

TRADE NAME REGISTERED  
PATENTS PENDING



One to four girls  
operate normally or  
up to ten girls on  
hurry-up work,  
leaving one space  
← reserved on  
table for laying  
down gathered  
signatures.

Machine occupies  
a space of only  
six feet.



No  
exposed  
← mechan-  
ism

Cleared for Utility

THE ROTATOR is an Assembling Machine or Utility Table when not in operation. Built rigidly of steel construction, with standard gear, ball-bearing and motor equipment, and traveling on a supporting base with an eight-point roller suspension (a protected ROTATOR feature), it functions noiselessly, and machine also being mounted on ball bearing swivel casters it can be moved about at will. Signature Separators are graduated on a one-inch scale for adjusting for large or small sized work, the traveling table being perforated ten inches in from the outside edge with holes one inch apart. The division fingers are sixteen inches high, and with threaded ends which pass through the holes in the traveling table when inserted in position. A knurled thumb nut fastens them securely underneath. The upper table traveling smoothly without jerk or vibration on its supporting rollers makes it unnecessary to use dividers on flat work and dividers are only necessary when signatures are springy and don't pile evenly.

This springy condition is naturally overcome after bundling or smashing. Motor and mechanism is enclosed in a removable cabinet resting on lower base. Finish is hard, smooth finish steel cabinet olive green. Division fingers are dull nickel.

Production example is this: Table diameter is seventy-two inches and capacity is 28, 6 x 9 piles. At two revolutions a minute, 28 piles, seven set-ups—4 piles each of 32's, one girl gathers seven 128-page pamphlets each half minute, 14 a minute, multiply this by the number of girls you operate for your production.



Nine Operators on Rush Production

## The Rotator

TRADE NAME REGISTERED  
PATENTS PENDING

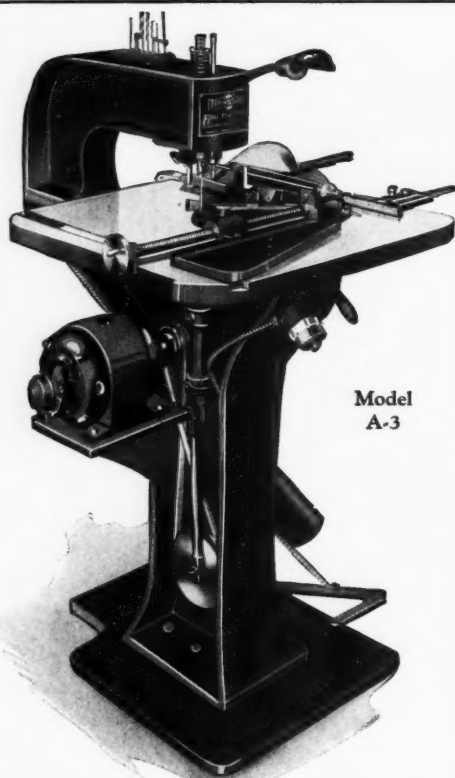
Built in Hagerstown, Maryland, by the ROTATING MACHINES COMPANY

**E. P. LAWSON CO., INC.**

Sole Eastern Agents

151-153 West 26th Street

NEW YORK



Model  
A-3

## The Money Maker of the Composing Room

is the

**TRIMOSAW**

The work of the Compositor is lightened and the efficiency of the composing room greatly increased by the Trimosaw which will SAW, TRIM, MITER, MORTISE, ROUTE, PLANE TYPE HIGH, NOTCH, Etc. The Trimosaw does everything required of a printer's saw. It is rigid in construction, quick to adjust from one operation to another and simple to operate. Table is 28"x28" (a man's size.)

In addition to the complete Model A-3 shown, we also manufacture the JUNIOR TRIMOSAW having a table 22"x24" and designed for the newspaper and job shop not having need of a Router or Jig Saw. The JUNIOR TRIMOSAW also has an adjustable micrometer gauge for slug cutting, sawing and trimming stereotype plates, outside mortising, mitering, etc.

**HILL-CURTIS CO.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1861  
**KALAMAZOO MICHIGAN**

CHICAGO STORE . . . 641 S. Dearborn St., Chicago  
CLEVELAND STORE . 1409 E. 12th St., Cleveland, Ohio  
Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina

## Chandler & Price New Series Presses

MADE IN FOUR SIZES:  
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches  
(inside chase measurement)

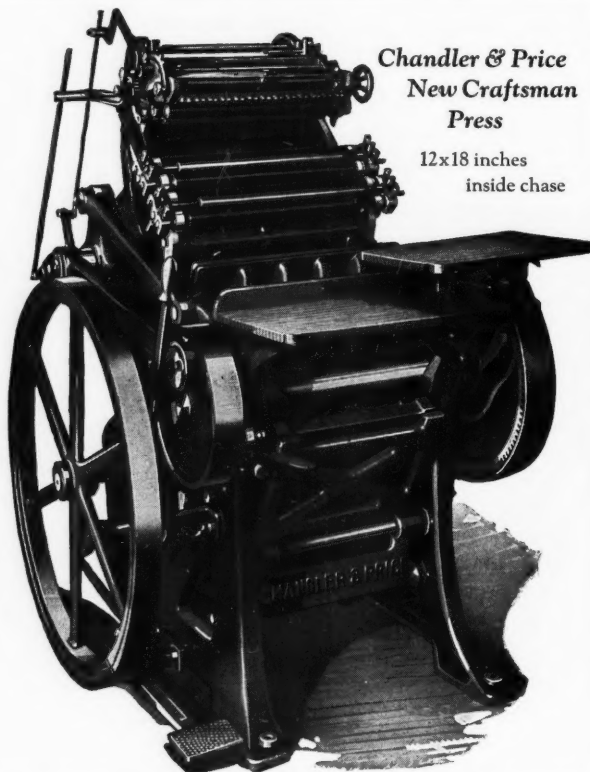
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

### Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders  
Company**

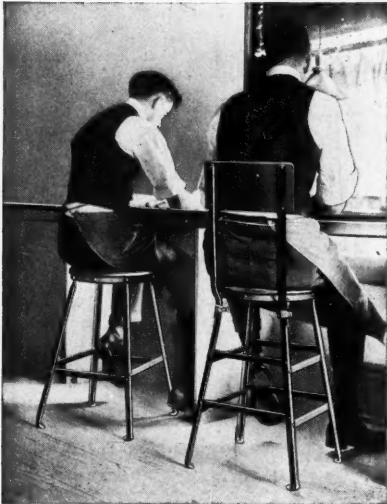


Chandler & Price  
New Craftsman  
Press

12x18 inches  
inside chase

# OT-STEEL

ANGLE STEEL STOOL CO.  
TRADE MARK REGISTERED U.S. PATENT OFFICE.

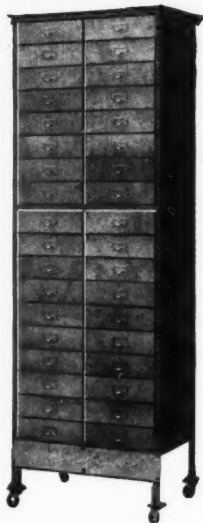


No. 1 without Back

No. 11-DS with Steel Back



No. 18-20  
Newspaper Bundle Wrapping  
Table



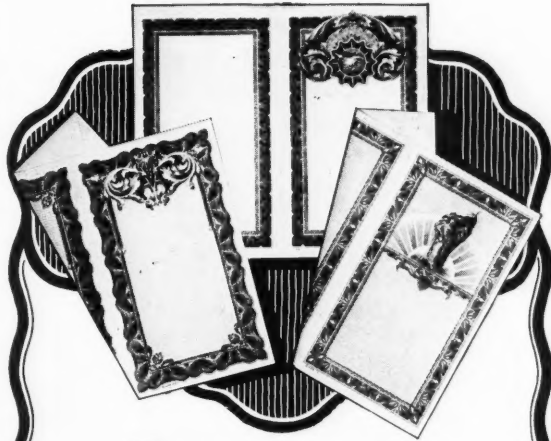
No. 36 Electro Cabinet

A COMPLETE LINE OF STEEL  
CHAIRS FOR LINOTYPE AND  
MONOTYPE OPERATORS;  
STOOLS OF VARIOUS STYLES AND  
HEIGHTS FOR TYPE-SETTERS;  
STEEL FILING AND ELECTRO CAB-  
INETS; ASSEMBLY TRUCKS; ALL  
STEEL COMBINATION GALLEY  
RACK AND TABLE; AND MANY  
OTHER PRODUCTS OF ECONOMY  
AND DURABILITY, ARE ALL  
SHOWN WITH PRICES IN OUR  
NEW

## PRINTERS' SPECIAL CATALOGUE

WHICH IS YOURS FOR THE  
ASKING

**Angle Steel Stool Co.**  
**Plainwell, Michigan**



## Go to Goes for The Goes Bank Statement and Announcement Folders

An especially attractive series of folder  
designs arranged particularly for the pub-  
lication of condensed Bank Statements.  
Also appropriate and desirable for an-  
nouncements of all descriptions, as well as  
price lists, inserts, menus, programs, small  
booklet covers and an infinite variety of  
other purposes.

### The Goes Greeting Cards

embrace a group of artistically lithographed, delicate  
water color subjects which typify the Holiday spirit.

### The Goes Printers' Helps

also include both Lithographed  
and Steel Engraved Blanks for

Stock Certificates    Guarantee Certificates  
Bonds    Interim Certificates

also

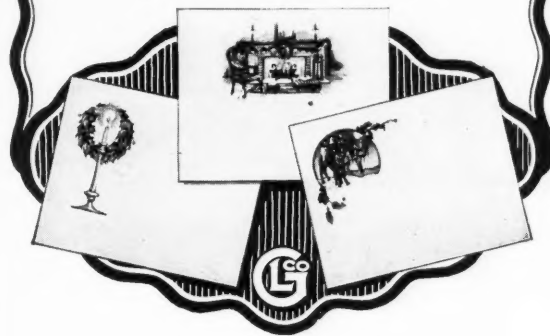
### The Goes Art Advertising

Blotters    Mailing Cards  
Calendars    Calendar Cards

Samples or descriptive matter and full information including  
prices will gladly be forwarded upon receipt of written request.

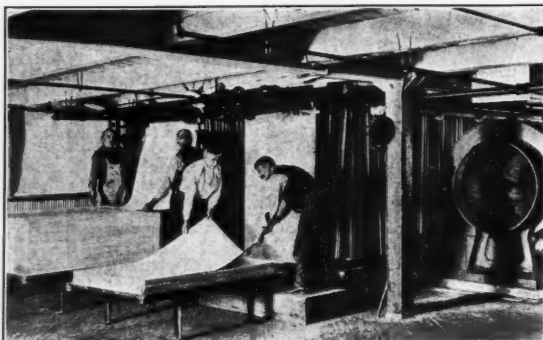
## Goes Lithographing Company

45 West 61st Street, Chicago



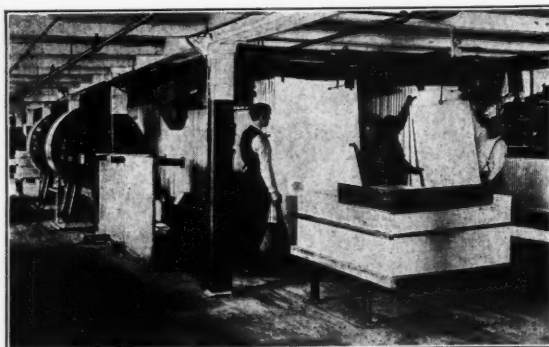
## PREVENTS PAPER TROUBLES IN THE PRESSROOM

*The Stecher Curing Machine* seasons and prepares paper before it goes to the press; improves printing; makes possible perfect register.



PUTTING IN THE SHEETS AT THE RECEIVING END

Printers realize that a large percentage of the troubles in the pressroom is due to the lack of register on color work, because of buckled or curled sheets. The paper may be too dry or too damp to conform with the atmospheric conditions of the pressroom.



TAKING THE PAPER OFF

*The Stecher Curing Machine* makes it possible to eliminate many of the troubles caused by the uncertain behavior of the stock. The method also makes a considerable saving in the time of handling and the operation of presses. By seasoning paper on the *The Stecher Curing Machine* pressroom trouble is minimized. A better fit, less cracked sheets, less waste and larger production are the results.

*Write for Complete Descriptive Information*

**THE WILLSEA WORKS**  
Engineers - Founders - Machinists  
ROCHESTER, NEW YORK, U. S. A.

## Are You Getting Your Share of the Business on Printed and Lithographed Forms

Do the samples you present to prospective printing customers merit their preferred consideration and produce immediate orders?

**FORMAN-BASSETT**

**Printed and Lithographed Forms**

are actual business getters from firms and attorneys who use coupons, stock certificates, bond blanks, etc.

Since 1834 they have stood the test of comparison in beauty and economy

*Send for samples and prices*

**The Forman-Bassett Co.**

*Printers and Lithographers*

1435 W. Third St., Cleveland, Ohio

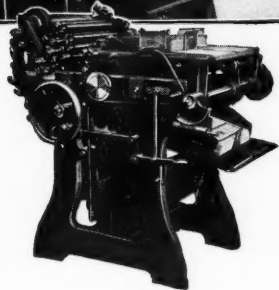
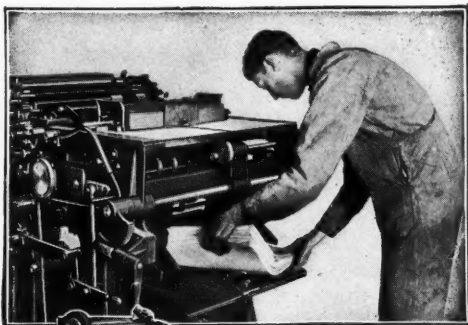
### Your Greatest Service

When banks, trust companies or large corporations come to you for checks, they want the greatest service you can render them. That service is *safety*. You can render it by selling checks on National Safety Paper — the most complete protection against fraudulent alteration.

*Write for our book "The Protection of Checks."*

**George La Monte & Son**  
61 Broadway New York  
Founded 1871





## 7500 Impressions per Hour

### *Here is the Press You Need*

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

**Maximum Size** 16 $\frac{1}{2}$ " x 19"

**Minimum Size** 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

*Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.*

## STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road

## Less Stock Waste



The close speed regulation afforded by the Kimble Master Unit Control makes it possible to run every job at the speed which gives maximum production, reduces stock waste to the minimum and gives a good grade of work. It is the saving of stock and increased production due to this characteristic which has made Kimble motors so popular among printers.

## Bigger Production

With the same help, the same presses and the same overhead, bigger production has been achieved time and again with Kimble motors by printers throughout the country. As explained above, the right speed is easily selected with Kimble Master Unit Control and long, steady runs under maximum output produce the work that makes profit in the press room.

Kimble engineers have made a study of printing press requirements and they can give you recommendations which will insure satisfactory results. Mail the attached specification blank and take advantage of their wide experience in this field.

### KIMBLE ELECTRIC COMPANY

635 N. Western Ave., Chicago, U. S. A.

Motors for  
Job and Cylinder  
Presses



Motors for  
Cutters and other  
machines

#### MAIL THIS SPECIFICATION BLANK AT ONCE

KIMBLE ELECTRIC CO.,  
635 N. Western Ave., Chicago, Ill:

Gentlemen: Please send us recommendation covering motor guaranteed for the following press:

Make of press.....  
Maximum impressions per hour.....  
Revolutions of belt pulley to each impression.....  
Diameter of belt pulley.....  
.....  
.....  
.....

## Wickersham Improved "Register" Quoins and Keys Graduated from 1 to 20 Points



Sold by  
Leading  
Supply  
Houses in  
America

Agencies  
in Foreign  
Countries

When Better Quoins are Made  
We Will Make Them

The **Wickersham Locking Devices** are not a new experiment, but have been used many years by leading printing concerns throughout the civilized world. They are **in fact** the "True and Tried," and they have won the name of "Best in Existence" on their superior merits alone.

They are of tremendous power and durability; have a direct spread without lateral motion; lock quickly, at any expansion, by one turn of the key; hold like a solid connection against either wood, type-metal or iron; and they never work loose on the fastest cylinder and platen presses, or tag machines, whether beds are flat, vertical or up-side-down.

The new patented "**Register**" Quoins include the milled and hardened three-disk steel cams, the compressed cam-tracks, and all other improvements made within the past twenty years, and are **vastly superior** in every way to the earlier Wickersham products and which were the best in their days.

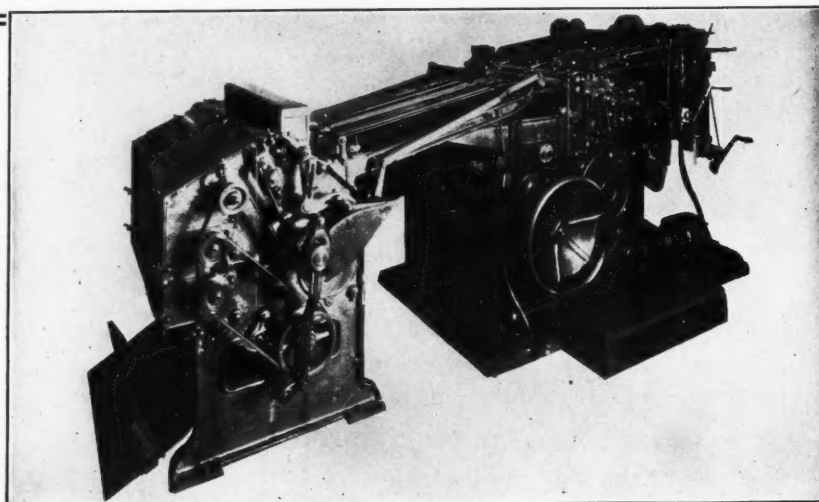
Wickersham Quoins are made in 3 sizes; Morton Lock-Ups in 43 lengths; Stephens' Expansion Locks in 4 sizes.

Send for Illustrated Circular and Price List.

**SAMUEL STEPHENS AND WICKERSHAM QUOIN COMPANY**

174 Fort Hill Square, Boston, Massachusetts

## Bronzing Equipment for Kelly Press



Many printers who are operating Kelly Presses are not conversant with the fact that Special Bronzing Machines are built by us to couple up direct with press, by which an extra feeder is eliminated, and the bronzer will handle work practically at the maximum speed of the press.

This Bronzing Machine will do a high class of bronzing—equal to that done on any machine—and it has been installed in a number of high grade establishments.

In addition, we fit these machines with a Vacuum System by which the flying of bronze is practically eliminated.

Prices and full particulars given upon request.

**Special Bronzing  
Machines also  
built for other  
makes of Auto-  
matic High-  
Speed Presses.**

**THE FUCHS & LANG MFG. COMPANY**

120 W. Illinois St., Chicago, Ill.

119 W. 40TH ST., NEW YORK CITY

142 N. 4th St., Philadelphia, Pa.



HOYT AX Monotype  
Metal is "making good" in  
Leading Printing Plants All  
Over the Country.

# HOYT TYPE METAL

## AX Monotype

If you want hard, clean-face type that gives a clear impression on small faces and fine lines and stands up well on long press runs, insist on HOYT AX Monotype Metal. This product maintains in every way the HOYT quality reputation built during the past half-century.

*We also manufacture*

**HOYT Faultless Linotype Metal**

**HOYT N. P. Stereotype Metal**

**HOYT Standard Electrotypes Metal**

**HOYT Combination Linotype and Stereotype Metal**

*Ask for quotations—also for details of our free type-metal service plan. Address Dept. P.*

**HOYT METAL COMPANY**  
ST. LOUIS - CHICAGO - DETROIT - NEW YORK

# VANDERCOOK Rigid Bed Truss Proof Press

*A Press of Precision*

MADE BY  
**VANDERCOOK & SONS**  
1716-22 W. AUSTIN AVE.  
CHICAGO



Prices include the following  
Equipment

Tympan, including rubber blanket,  
galley thickness bed plate, ink plate,  
lock-up pins and tympan wrench.

*Press is sold either with or without all Steel Cabinet.*

No.	Printing Surface	Floor Space Over All	Approximate Shipping Weight	Price F.O.B. Chicago
1	13 x 18	30 x 30	Press, 240 lbs. Cabinet, 120 lbs.	Press, \$120.00 Cabinet, 30.00

THE TRUSS PROOF PRESS was built to meet a growing need. It is a press of precision and should not be compared with other low priced presses. Anything, within its size, that will print on any press will print on this press. Galley thickness bed plate is furnished so that forms may be proved in galley or slid on bed of press.

*Address all inquiries to the Originators and  
Manufacturers*

**VANDERCOOK & SONS**

1716 to 1722 West Austin Avenue  
CHICAGO

**MONITOR**

Quality, Speed, Service

## A Good Reputation Must Be Earned

MONITOR Machines have acquired a good reputation only through years of satisfactory service to users. Below is part of a letter from one of our customers:

"We have four wire-stitching machines, four paging machines, as well as a power punching machine, all in constant use. From our past experience, think there are no better machines made—"

### LATHAM MACHINERY CO.

*Builders of Bookbinders' Machinery for Over Thirty-five Years*

1153 Fulton Street, Chicago

BOSTON  
531 Atlantic Avenue

PHILADELPHIA  
Bourse Building

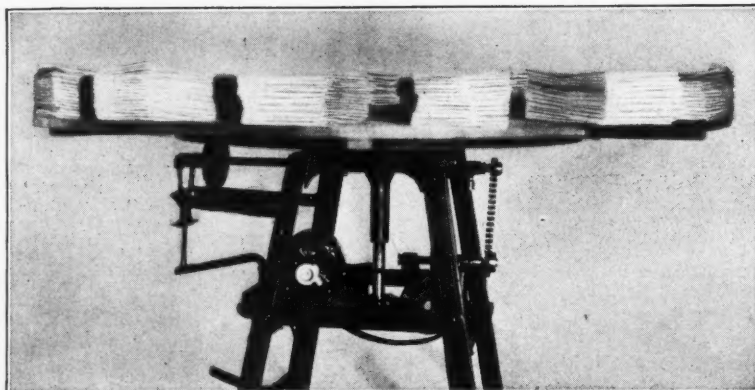
NEW YORK  
45 Lafayette Street

*Monitor Machines are carried in stock by GRAPHIC ARTS MACHINERY, Ltd., 366 West Adelaide St., Toronto, Canada*

## THE EFFICIENCY GATHERING TABLE

Variable  
Speed from  
Two to Six  
Revolutions  
per  
Minute.

Speed  
Changed in  
a Few  
Moments.



Five to Seven  
Feet in  
Diameter.

Small Size  
Furnished  
with an  
Auxiliary  
Top if  
Desired.

The dividing line between economy that produces profits and economy that defeats its own purpose is often hard to locate. The industry that combines economy of production with superiority of its product, performs a real service to itself and its customers. The answer usually is *Machinery*; time and labor saving devices which enable the employees to accomplish more work and at the same time with less fatigue to themselves.

The Efficiency Gathering or Assembling Table is such a machine. Its simplicity and low cost, both of initial investment and operating cost, together with the fact that it will soon pay for itself by the saving in the payroll, should appeal to every publisher or bookbinder.

You can work from one to six girls around the table, in fact to get the most efficiency and saving to the pay-roll, is to work more than one girl. The table is motor driven, has worm gear and a friction disk. The entire load is carried on ball bearings.

Price \$225 to \$285 According to Size and Equipment.

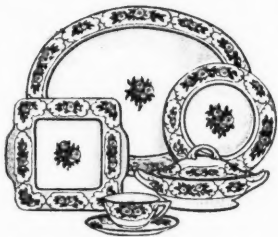
### THE EFFICIENCY BINDERY TABLE COMPANY

12130 Eggleston Avenue, Chicago, Illinois



Bronze powder is to color-  
printing — what light is to  
the jewel

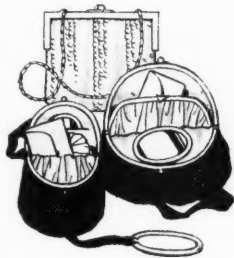
## It adds the final Sparkle



Exquisite designs in china and porcelain—



Many de luxe articles for the smoker—



Vanity cases and bags—



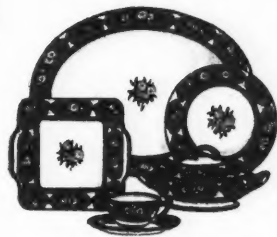
Printing embellished with gold—

THE printed word, richly clothed in appropriate form, gives to the merchandise it represents an atmosphere of superiority and distinction.

Just as the manufacturer enhances the appearance of his products with gold-leaf decoration, so the printer may improve the message of his customer, the advertiser, through the use of Bronze Powder.

Du Pont Bronze Powders for printing and lithography are easy to handle, uniform, brilliant, and have unusual covering power. Ask for our booklet or for a sample.

E. I. DU PONT DE NEMOURS & CO., INC.  
CHEMICAL PRODUCTS DIVISION  
PARLIN, NEW JERSEY



—are enriched by gold-leaf decoration



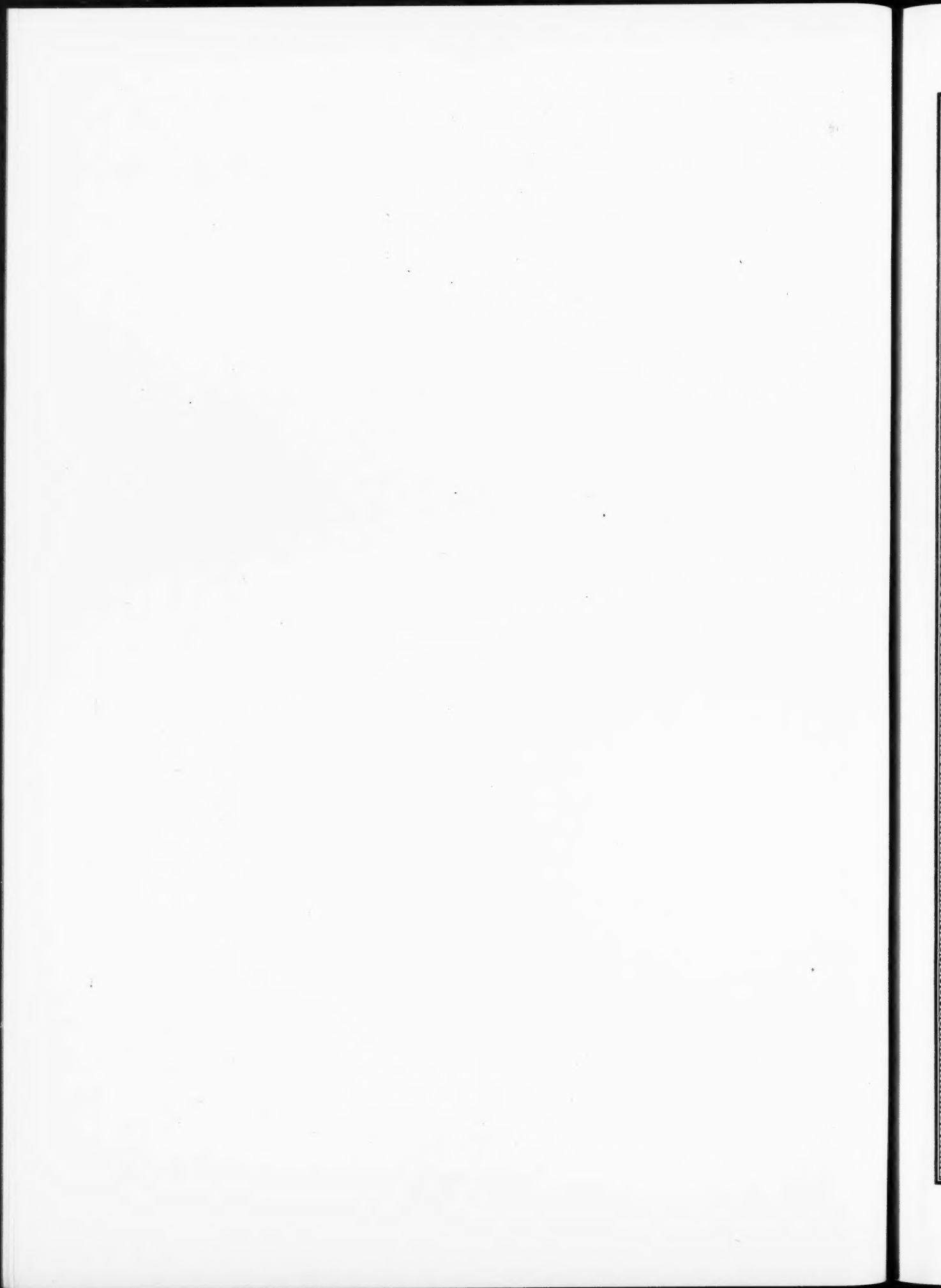
—are beautified by gold inlay and tracery



—are often decorated in gold



—carries a more forceful business message





## ORGANIZATION

**M**ORE than two hundred and fifty skilled craftsmen, employed fifty-two weeks a year • Two large and competent art departments • A staff of crack commercial photographers • An advertising service department with a reputation for originality • Twenty-five trained contact service men to cooperate with you personally, anywhere, anytime. Four floors of operating space, where are made many of America's most noteworthy printing plates • A new six-story building recently purchased to give us increased area for our growing business.

**JAHN & OLLIER ENGRAVING CO.**  
552 WEST ADAMS STREET, CHICAGO

*Advertising Ideas and Illustrations • Commercial Photographs • Printing Plates for Black and Colors*





## The basket that sells printing

Errand running is the proper job for office boys—not for high-paid workers.

The three-tier mail basket, tended by an office boy on hourly rounds, lets desk workers work at their desks.

With the aid of a few well-devised printed forms the three-tier basket takes questions and brings back the answers, distributes information, and maintains contact between departments.

Any printer can get more orders for printing by suggesting the three-tier basket where it is not already in use, and by recommending Hammermill Bond for the forms to go with it. Hammermill Bond has wide variety of colors (twelve and white) to identify different forms. It has strength, cleanness and finish for any letterhead job. Its low cost pleases the paper buyer.

Have you ever used the three-tier basket idea to sell printing?

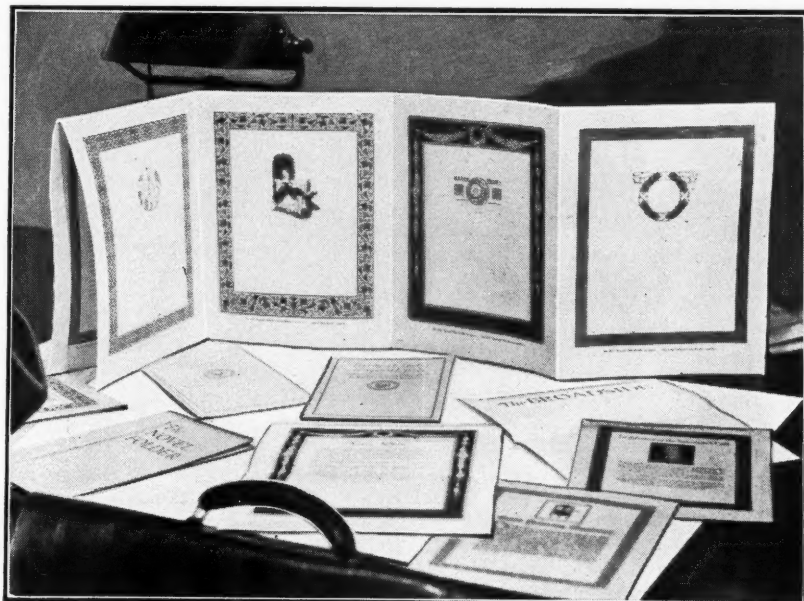
Hammermill Paper Company, Erie, Pennsylvania

# HAMMERMILL BOND

See our Exhibit at the Annual Convention  
INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION  
St. Louis, October 24-25-26, 1923

Please Mention THE INLAND PRINTER When Writing to Advertisers.





## The Better Job You Want To Do

There is no pride or pleasure in turning out pinched, starved-looking work.

Give your printing user a good job. You don't need to own elaborate equipment or get a fancy price, either. Put ordinary good printing on Hammermill Announcements, and you have a good job.

Show Hammermill Announcements—paper, cards, and envelopes to match—to the buyer of printing. Offer to use one of the handsome Hammermill Announcement borders that costs you only the price of the electrotype. There's a fine selling combination, if you will only use it.

Post yourself on the possibilities of Hammermill Announcements. *Write for an Announcement Art Service Folder to*

**Hammermill Paper Company, Erie, Pennsylvania**



See our Exhibit at the Annual Convention  
**INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION**  
 St. Louis, October 24-25-26, 1923

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Economy Through Efficiency

Meisel Automatic Printing Machinery solves the problem of how to produce *big jobs at reasonable cost*. These presses are producing big profits to printers specializing on labels, tickets, sales books, manifold work of all kinds, coupons, wrappers and other specialties.

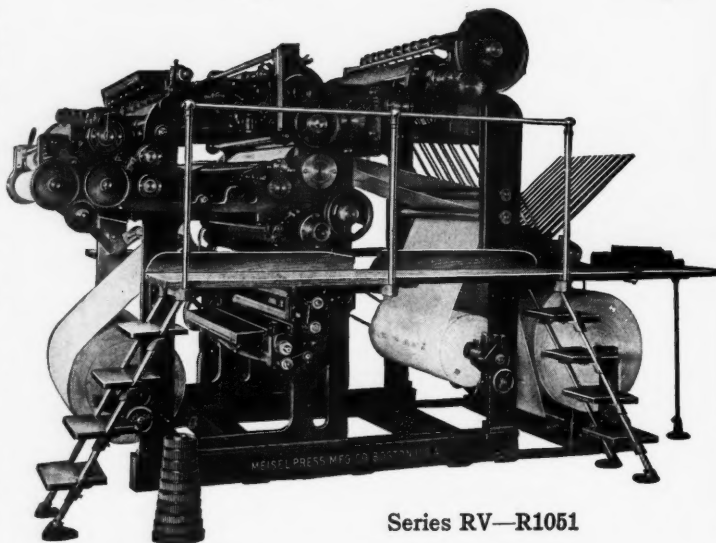
The economy thus afforded by continuous operation—several operations performed simultaneously—makes for true efficiency and accuracy that spell real profits to the printer.

Presses of special character can be built by us, for you, to do work beyond the range of a machine of stock design. Put your press problems up to us for solution. We manufacture many kinds of presses, both bed and platen and rotary.

*This trade-mark appears on every press we manufacture. It is your guarantee of honest construction and durability*



This adjustable Rotary Multi-color Perfecting Press can be used to produce a great variety of high grade work at low cost. This press is well adapted for printing magazines, catalogues, time-tables, circulars, telegraph blanks, etc., printed on both sides. Put your production problems up to us and let us show you how they can be solved economically.



Series RV—R1051

**MEISEL PRESS MANUFACTURING CO.**

944-948 DORCHESTER AVENUE, BOSTON, MASS.

Proof Presses  
Wesol Electric  
Herald  
Success Web  
Washington

Chases  
Job  
Stereotype  
Foundry

Brass Rule  
Ornamental  
Cutting  
Creasing  
Perforating

Benzine Cans  
Brushes  
Composing Sticks  
Mallets  
Planers  
Quoins  
Bodkins and  
Tweezers  
Metal Furniture  
Saw Tables  
Shoot Boards

## WESEL



### Your Supplies

You are constantly in need of small items of equipment and miscellaneous supplies. And with such things you usually "want what you want when you want it"—which means in a hurry.

We know thoroughly the supply and equipment market for printers and publishers as well as photo-engravers, electrotypers and stereotypers; and we have complete facilities with which to handle supply business.

So why not let Wesel take care of your supply orders.

**F. WESEL MANUFACTURING CO.**

72-80 Cranberry St., Brooklyn, N. Y.

Chicago Branch: 431 So. Dearborn St.

Combination  
Shoot Board  
and Plane  
Type High  
Machines  
Mitering Machines  
Slug Cutters  
Galleys  
Galley Locks  
Make-up Tables  
Composing Room  
Furniture  
Metal Furnaces  
Metal Ladles  
Form Trucks  
Stereotype Blocks  
Mahogany  
Iron  
The Final Base  
Final Base Hooks  
Cylinder Drop-in  
Nuts  
Cases  
Lead Racks  
Furniture Cabinets  
Marble Ink Slabs  
Bellows

# The Ault & Wiborg Co.

Cincinnati

INKS  
for all the  
GRAPHIC  
ARTS



Process Insert Red No.1521-50

Process Insert Magenta No.1515-54

Process Insert Lt. Green No.1518-35

Process Insert Dk. Green No.1521-51

Process Insert Black No.1498-39

# U.S.A. COLORS

*The Ault & Wiborg Co.*



ONE result of the World War is the FACT of strictly *American-made Colors* whose superiority for Ink Making is acknowledged in World Competition.

Manufacturing difficulties attendant upon war times are now happily past, and we have again reached a uniform standard of excellence unapproached by any manufacturers of Inks in this country.

*We are headquarters for Quality in  
Letterpress, Lithographic, Offset, Intaglio  
and Steel Die*

## INKS



*The* AULT & WIBORG CO.

*"Here and Everywhere"*

NEW YORK  
BOSTON  
PHILADELPHIA  
BALTIMORE  
CHICAGO

ST. LOUIS  
CLEVELAND  
BUFFALO  
DETROIT  
MILWAUKEE

MINNEAPOLIS  
ATLANTA  
FORT WORTH  
SAN FRANCISCO  
LOS ANGELES

TORONTO, CAN.  
MONTREAL, CAN.  
WINNIPEG, CAN.  
BUENOS AIRES, ARG.  
ROSARIO, ARG.

CORDOBA, ARG.  
RIO DE JANEIRO, BRAZIL  
MONTEVIDEO, URUGUAY  
SHANGHAI, CHINA  
CANTON, CHINA

HANKOW, CHINA  
TIENSTIN, CHINA  
HONGKONG  
LONDON E. C., ENG.





## No Cracks Through the Halftones— If Produced Offset

Some kinds of printing can be produced best by offset. Printers recognize this and are installing offset departments.

For example, offset paper has a very long fibre. It is *not* coated. It, therefore, folds perfectly. You can fold right through halftones and beautiful color work and not find the slightest crack when the sheet is opened up.

The reader's attention is in no way detracted from the intended effectiveness of the cut.

And if it is a folder you produce, the reader may carry it with him, opening and closing it time and time again without the possibility of a separation at the fold.

Without obligation ask a Harris representative to call and explain in detail. Write the nearest office.

**The Harris Automatic Press Company**

*Pioneer Builders of Successful Offset Presses*

**New York Cleveland Chicago**

### Advantages of HARRIS OFFSET PRESSES



Low cost of output.

Speed of running—  
an impression every  
revolution.



Ideal for Direct by  
Mail work. Offset  
emphasizes selling  
points, bulks up,  
withstands mailing  
and folds well.



Built in standard sizes, from 17 x 22  
to 64 x 44. Two 2-color models.

# HARRIS

offset  presses

# WHICH IS MORE PROFITABLE?

**O**F THE TOTAL NUMBER OF PRODUCTION RECORDS SUBMITTED in our recent Miller Pressmen's Quality and Production Contest, 1287 were produced on 10 x 15 Miller Feeder-Equipped Presses. These records covering all grades of work as classified by the U.T.A. standard, involved 10,172,457 impressions, total running time 5,055 hours 56 minutes, *averaging 2,012 impressions per hour.*

The hundreds of other production records submitted in the Pressmen's Contest, produced on 8x12, 12x18 and Craftsman Miller Units, are equally illuminating.

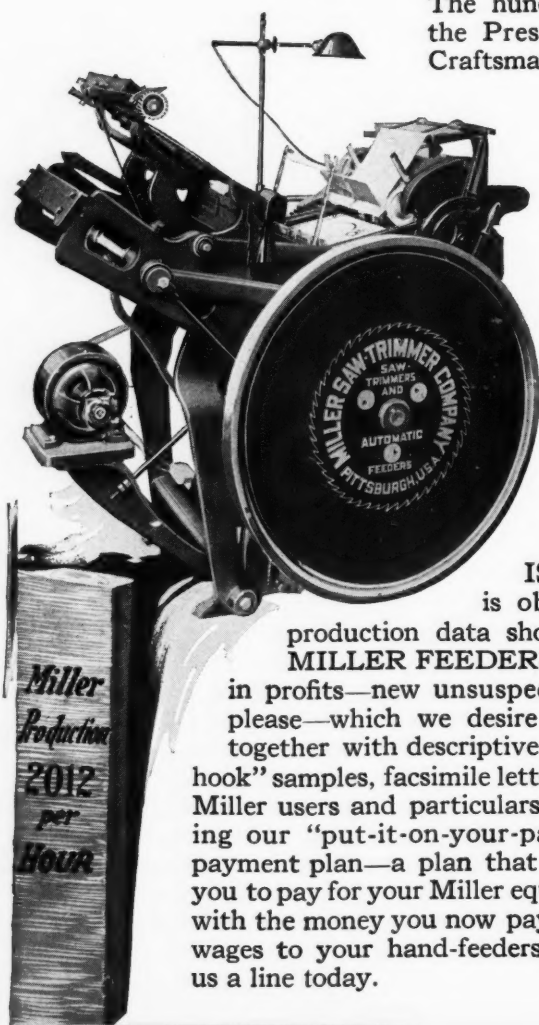
Typothetae figures show an average production on 10x15 *hand-fed machines*, covering all grades of work, of *950 impressions per hour.*

These figures, absolutely authentic and confirmed by unquestioned authority, prove conclusively that **MILLER FEEDERS** *more than double* the production of hand-fed machines. In other words, by installing **MILLER FEEDERS** on your open presses, you can *more than double* your present volume of production, *without increasing* floor space, number of machine units, or hourly operating cost.

The answer to "WHICH IS MORE PROFITABLE" is obvious. We have other

production data showing exactly what **MILLER FEEDERS** mean to your shop in profits—new unsuspected profits, if you please—which we desire to submit to you together with descriptive literature, "run-of-

hook" samples, facsimile letters from Miller users and particulars regarding our "put-it-on-your-pay-roll" payment plan—a plan that enables you to pay for your Miller equipment with the money you now pay out in wages to your hand-feeders. Drop us a line today.



Miller  
Production  
2012  
per  
Hour



Hand Fed  
Production  
950  
per  
Hour

*The Economical Miller Automatic Method*

*The Costly and Wasteful Hand-Fed Method*

## The Miller Saw-Trimmer Co.

2 to 24 Penn Ave. **Pittsburgh, U.S.A.** Point Building

ATLANTA · BOSTON · CHICAGO · DALLAS · DETROIT · LOS ANGELES · MINNEAPOLIS · NEW YORK · PHILADELPHIA · ST. LOUIS · SAN FRANCISCO

# California Printing Company

269 Eighth Street - Phone Market 7832-7833  
SAN FRANCISCO

PRINTERS  
PUBLISHERS  
BOOKBINDERS



DESIGNERS  
ENGRAVERS  
LITHOGRAPHERS

Aug. 9, 1923

Miller Saw Trimmer Co.,  
145 Second St.,  
San Francisco, Cal.

Attention: Mr. Wm. M. Kemp.

Gentlemen:

About three months ago we had installed, one of your "Craftsman" Presses, with results so gratifying that we cannot refrain from uttering a word of appreciation.

It's exceptionally solid construction enables us to derive an average of 2200 impressions per hour, while it's wonderful distribution facilities permit us to run jobs which heretofore invariably had to be placed on the cylinder press.

By way of appreciation we also wish to mention the fact that for the last four years we have been operating three Miller Presses and two hand-fed platens, with only one pressman and one assistant feeder at a cost of repairs hardly worth mentioning.

You will readily see that your presses have been a distinct advantage to us in meeting even the keenest competition, and we wish you every possible success.

Very truly yours,

California Printing Co.

*Albert J. Cohen*

AJC:JL

Write for descriptive matter, samples of MILLER CRAFTSMAN work and facsimile letters from other enthusiastic users.

## The Miller Saw-Trimmer Co.

2 to 24 Penn Ave. **Pittsburgh, U.S.A.** Point Building

ATLANTA · BOSTON · CHICAGO · DALLAS · DETROIT · LOS ANGELES · MINNEAPOLIS · NEW YORK · PHILADELPHIA · ST. LOUIS · SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 72

OCTOBER, 1923

Number 1

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PUBLISHED MONTHLY BY

## THE INLAND PRINTER COMPANY

New York advertising  
office, 41 Park Row

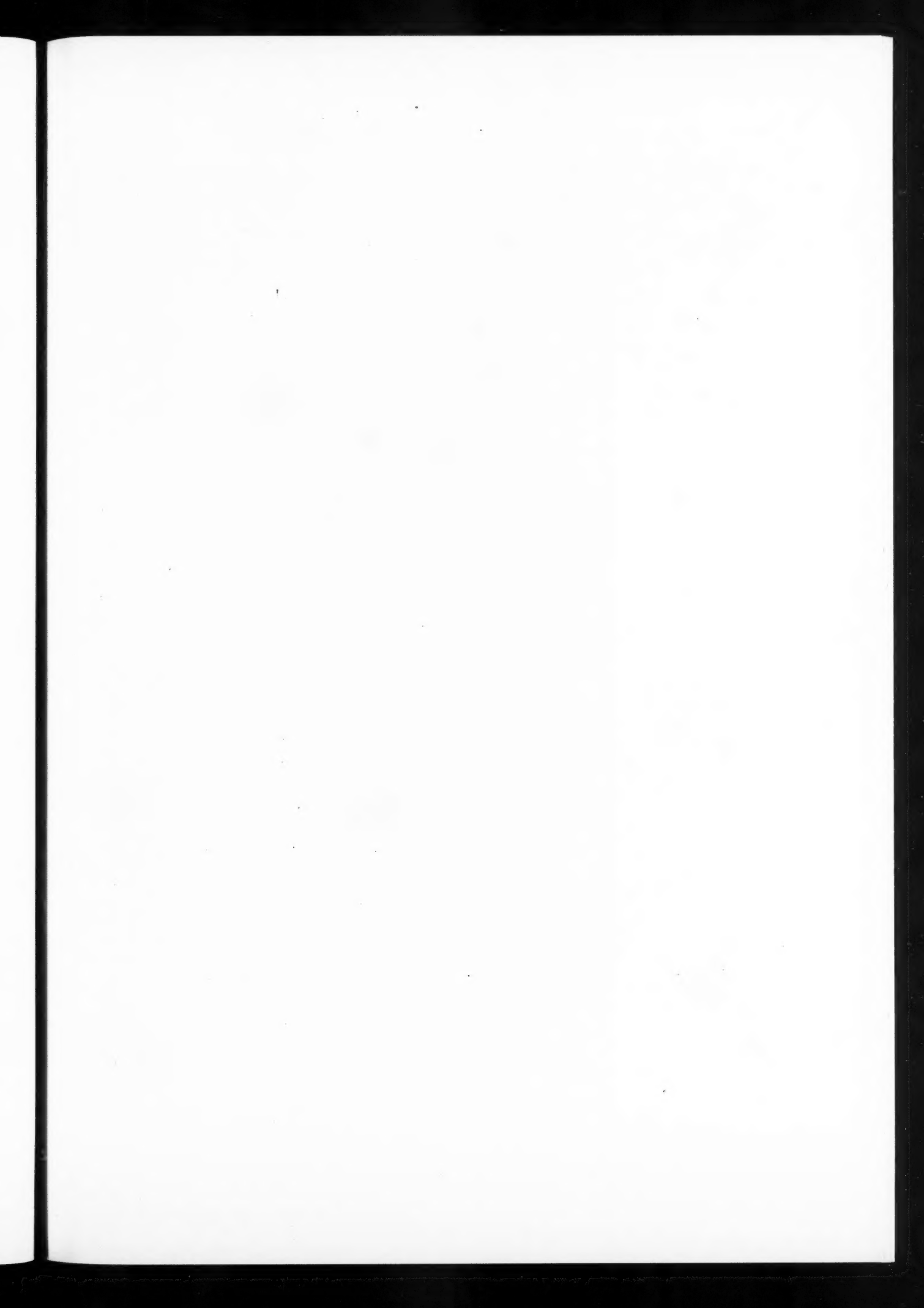
632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to  
The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single  
copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

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*Henry D. Shepard*

# FORTIETH ANNIVERSARY NUMBER



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 72

OCTOBER, 1923

NUMBER 1

## Forty Years! "Eh!"

BY MARK L. CRAWFORD



Y telephone rings. I answer. A voice comes over the wire saying, "This is Harry Hillman, editor of THE INLAND PRINTER. We contemplate issuing an unusual edition of our journal for October to celebrate our fortieth anniversary. Our files show you wrote the first article ever published in our publication. It is our wish that you write another one for our fortieth anniversary issue." I could not well refuse, notwithstanding the fact that I have been out of touch of things "printorial" for many years.

Forty years! Is it possible that forty years have come and gone since my old Scotch friend who has long gone to rest, Andrew Cameron, met me on the street and said: "Mr. Crawford, Henry O. Shepard has decided to establish a publication devoted exclusively to the advancement of the printing business. I have been selected as its editor. I should like very much to have you write an article for its first issue." While the June previously I had completed a term of office as secretary-treasurer of the International Typographical Union for the munificent salary of \$700 a year, paid at the end of the year, and at the same time had been advanced in honor, at less salary, to that of president of the same organization, for a possible salary of \$500, also paid at the end of the year, it goes without saying that I was

*Editor's Note.—Mr. Crawford wrote the leading article for the first issue of this journal, October, 1883. We requested him to write the leading article for our fortieth anniversary number, giving reminiscences of his experience in the "good old days," with the understanding that he had our permission to go as far as he liked and we would print what he wrote with merely the necessary editorial revision to insure conformity to our regular style. He has very kindly complied, and we take pleasure in presenting what he has written, knowing it will prove of great interest to our many readers at this time.*

kept pretty busy working at my trade for \$18 a week, the wage scale at that time, in order to keep a "meal ticket" ahead. However, I could not refuse this earnest, industrious, intelligent Scotchman, who had even then given up the most part of his life in efforts to advance the interests of those engaged in the printing business. The article I then wrote showed the evil effect of the absence of an intelligent and uniform system of apprenticeship. I may say here that THE INLAND PRINTER was the publication to lead in efforts to fill this important void in our economic conditions. And when I say that for forty years THE INLAND PRINTER has been a leader, not a follower, in all things that tend to advance the printing business, I do so in justice to truth and not in fulsome flattery.

As I joined the Columbus (Ohio) Typographical Union, No. 5, on May 6, 1871, it may be of interest to many readers to have some comparisons made in the history of the International Typographical Union by one who has watched its growth, power, etc., for more than fifty-two years. While the International Typographical Union was organized in 1852, it had a "rocky" road to travel for thirty years. It had in its declaration of principles objects that appealed to thousands of printers not affiliated with any organization of laboring men, but it did not in those days offer much in the way of material benefits. In fact, aside from the indirect benefits, it offered little but the issuing of traveling cards to those who desired to change localities, thus enabling them to become members of other typographical unions in cities they contemplated visiting. But in 1882 there was a wonderful revival of unionism, and nearly as many unions were organized in that year as had existed at the beginning of the year. Thinking printers had observed the systematic combination of men of capital, a few directing where it formerly required many. It therefore seemed a necessity for them to combine their capital — labor. Even counting this

revival, at the end of the year 1883 there were but 113 subordinate unions under the jurisdiction of the international union. The membership of these 113 subordinate unions numbered 12,273. Early in its history the international union opened its doors to all engaged in the operations of a printing office. Hence, the pressmen, stereotypers, photoengravers, mailers, bookbinders, newspaper writers, German-Americans joined either as unions or members of the typographical unions. In 1885, however, the pressmen withdrew from the international union and formed an international union of their own. In 1902 the stereotypers did likewise, and in 1904 the photoengravers followed. Notwithstanding these withdrawals the International Typographical Union has today 784 subordinate unions in good standing, with a membership of 68,144. And in the matter of financial resources — May 30, 1883, the balance in the international treasury was \$2,740.10, in all funds. The balance in the treasury May 30, 1923, in all funds was \$4,225,597.49. This certainly shows a wonderfully healthy condition of the international union in membership, and an admirable business way of handling its finances.

It was my good fortune to be on the floor of the international convention in 1885 (not as a delegate) held in New York when a representative of George W. Childs asked for the floor that he might submit a matter which he thought would interest the printers of the international union. He then tendered a certified check from Mr. Childs for \$10,000, and extended an invitation to officers and delegates to a banquet in Philadelphia at his expense, railroad fare guaranteed both ways. "No strings were tied" to the check; it was a free gift to the international union. While the gift and proposed entertainment offered were received with great applause, it was the starting force that eventuated in the founding of the Union Printers' Home at Colorado Springs, Colorado. A home for aged printers and those incapacitated for work had long been discussed among printers. Soon after this gift a per capita tax was placed upon each member for that purpose. It was also my great pleasure to be a visitor at the session of the international union held in Denver, Colorado, in 1889, when the officials of the city of Colorado Springs tendered to the international union grounds, free, upon which the home was eventually built. The dedication of this home in 1892 is the most important event in the history of the international union. It was the fulfillment of some of the declarations that constituted the corner-stone of the organization, "to aid the destitute and unfortunate," "to develop and stimulate those kindly instincts of humanity that most highly adorn true manhood." With the exception of the gift of \$10,000 from George W. Childs the printers owing allegiance to the international union contributed the funds necessary for the building and equipment of this wonderful home, pronounced by those who have seen it one of the finest and best equipped homes in the United States. It is now sustained by a per capita tax on each member of 30 cents a month. The cost of its maintenance last year was \$221,124.16. At the present time it can care for approximately 240 members. It is not possible to state the number that have been bene-

fited by this institution since its establishment. Building projects are now being carried on that will increase the capacity of the home so that there will be accommodations for seventy-five additional members.

The international union has a pension law whereby any member who has reached the age of sixty years and has a continuous membership of twenty years or more is entitled to a pension of \$8 a week. Many local unions also have pension provisions. Chicago Union, No. 16, pays a pension of \$6 a week to all members having a continuous or accumulative membership of twenty years who have reached the age of sixty years. These pensions are also allowed to those who are incapacitated for work regardless of age, so long as they have the continuous membership of twenty years. There are at the present time 2,077 pensioners on the rolls of the international union. The amount disbursed for pensions during the year ending May 30, 1923, was \$770,504.

The international union and most of the local unions have mortuary benefits. In 1912 the mortuary benefits to the beneficiaries were placed at from \$75 to \$500, according to the length of membership of the deceased. The past year there was paid by the international union in mortuary benefits \$394,255.63. Chicago Typographical Union provides for funeral expenses \$125.

Forty years ago the international union had little or no control over strikes. Subordinate unions would order strikes when they pleased, disregarding their own constitution. These conditions were brought about largely by reason of there being more "birds of passage" in those days than now. This practice became so general that in 1883, when I was president, I felt it necessary to check this practice in some way. I therefore issued a circular to all subordinate unions stating that hereafter all subordinate unions must live up to the requirements of their own constitutions, in the matter of strikes, or the officers of the international union would not indorse their actions — would declare their strikes illegal where their own constitutions were not observed. It acted as a "bomb shell" in many localities. The reins had been held so loosely over subordinate unions that they could not understand why the president should issue an order of that kind, but it had a very beneficial effect. At present the International Typographical Union has absolute control over local unions in strike matters. No union is allowed to order a strike except with the sanction of the Executive Council of the parent body, composed of the president, first, second and third vice-presidents and the secretary-treasurer. If a union does order a strike without having first referred the grievance to the Executive Council, it will, in all likelihood, be disavowed, and the participants ordered back to work. Strike benefits are paid through the international union in such amounts as the Executive Council may direct, but at a rate not less than \$7 a week for single men and \$12 a week for married men.

To some of us "old-timers" the personnel of the printing fraternity of the present day compared to what it was forty years ago is marvelous. Forty years ago the "booze-fighters" were as numerous as "the sands



on the sea shore." Today they are as few as "angel's visits." If I were to attempt to enumerate all the changes in hours, wages and working conditions brought about by the International Typographical Union, it would take many pages of this publication. And be it said to the discredit of the non-union man he has been a "camp-follower," reaping benefits from the efforts of the union printers, while not putting forth any effort or contributing one penny to better his conditions. It has taken more than forty years to bring about the shorter work-day, the wages now received and the working conditions now observed in union offices. And now we hear a cry from sources that, as a rule, never had any experience with union labor, for "an open shop." There isn't such a "critter" and never has

been. From 1914 until 1918, I was connected with the Division of Conciliation, Department of Labor, United States Government. In all the hundreds of cases referred to me to handle not one trouble occurred where all the workers in the department having difficulties were members of the union of the trade. Many strikes occurred where the management learned that certain individuals were members of unions, and discharged them for no other reason. Four years' service with the Division of Conciliation, Department of Labor, United States Government, will convince any fair-minded man that the "open shop" is not only a misnomer, but if ex-Governor Allen, of Ohio, was alive he would brand it as a "d—d barren idealism." Shops are either closed to non-union men or closed to union men.

## Forty Years of Service and of Growth

BY WILL H. MAYES



AS I write this I have before me the complete record of the service of forty years which THE INLAND PRINTER has given to the advancement of the printing art and to the encouragement and aid of the printing craft. As I study the files number by number and year by year, my wonder increases that a journal devoted to an art, even as progressive as printing has come to be, could make such steady and continual progress through all those years. The past forty years, as I call them to mind, have not all been years of progress and growth in the lives of individuals, in the development of trades, or even in the experience of the nation. There have been fat years and lean years, years of prosperity and years of panic, years of peace and years of war. While a close reading of THE INLAND PRINTER may reveal the existence of these fluctuating conditions, there is nothing in its appearance at any time, even during the World War, that suggests the perilous periods through which printing, along with other activities, has passed.

Most of us advance by spurts, here a little, there a little, with intervening periods in which little or no growth is manifest. Most publications grow that way. Like wasps, some are larger at birth than at maturity. Some give expectations at their birth, or in their early years, that are never realized. If I were asked to name the most distinctive characteristic of THE INLAND PRINTER, I would say that it has been its steady and uniform improvement in contents and its consequent regular increase in influence in the art or trade it represents. This has been due to the constancy with which it has adhered to the purpose of its founders, as declared

*Editor's Note.—When Mr. Mayes read the first announcement of our intention to publish a fortieth anniversary number he immediately wrote us asking permission to prepare an article reviewing the work of this journal through its forty years of service to the trade. It is with pleasure and a feeling of pride that we present his story of our "record."*

in the first number, "to disseminate useful and instructive information, and do aught that lies within the scope and influence of a journal to promote the interests of those we seek to represent," and to the persistency with which it has studied and advocated those interests.

Next to its effort to disseminate helpful information has been its willingness — perhaps it might better be said its eagerness — to gather the ideas of students of the craft, from all sections and through all sources, in order that it might be "a medium through which printers and kindred workers may be able to express their ideas and receive encouragement from their brethren engaged in the same calling," or as stated in its first editorial leader, its desire to be the means "of interchange of sympathy and experience." All permanent success in literature, and for that matter most temporary success, is founded on a sympathetic interest in and understanding of people. This is also noticeably true of the literature of the arts and the trades. THE INLAND PRINTER has been particularly fortunate in knowing its patrons and their needs. Evidently it was conceived in thorough understanding of the cause it was to serve, and that cause has never been lost sight of.

With a clear conception of its mission, THE INLAND PRINTER started upon its course with the declared intention of giving full measure of service, limited only by its ability to serve. That purpose was expressed in the first number in these terse words: "Our aim is, not only to make THE INLAND PRINTER a successful business enterprise, but to make it so as a result of its value to all who may be pleased to give it substantial support." Perhaps in all the forty years that have passed since that was written, there has not been a reader of the publication who has not felt that it has all along given first consideration to the interests of the art and the craft of printing, leaving its own success to be measured by its faithfulness to its readers. Unselfish service, when intelligently directed, brings a full reward.

A good reason may be found for the existence of everything that is really worth while, and the first

editorial in *THE INLAND PRINTER* gives an insight into the motives prompting the undertaking, in these words: "We have often wondered why the business of printing, to which all other lines of industry necessarily resort for the purpose of interchange of sympathy and experience, was not better known through our own art. . . . Whatever may be the cause, whether negligence or lack of confidence or enthusiasm for the work, it should not be allowed to exist." To remedy that condition and to bring about a more thorough understanding of every branch of the printing art was the task the publication set for itself. How well it has succeeded in doing this, and in stimulating and maintaining a justifiable pride in printing, is reflected in the growth and development of the publication itself. A comparison of the first number [reproduced in full in this anniversary edition] with any issue of the current year shows how, from a modest, plain and almost timid start, *THE INLAND PRINTER* has grown from an unassuming journal of twenty-four pages to a publication more than six times its first size and attractive enough to be faithfully representative of "the art preservative of all arts."

Some of the reasons for the success of *THE INLAND PRINTER* can be found in the lines, and between the lines, of the editorials in that first number. From the beginning it manifested little patience with those craftsmen who thought they foresaw in the era of invention then becoming so evident in the printing trade, merely a means of displacing the labor of the mechanic with "new-fangled" machinery. There were many printers who honestly believed that rapid presses and other time-saving printing devices would produce an oversupply of printed matter and throw thousands of laborers out of employment. One of its early missions was to convince the printing craft that "as facilities increase for the production of the articles the taste of the people for them increases," and that useful inventions, even though apparently revolutionary in character, create an increased demand for both labor and capital. The truth of this aphorism has been nowhere more evident than in printing, for its growth has been restricted only by the limitations upon the facilities for output.

*THE INLAND PRINTER* was born with a spirit of optimism and has always looked with confidence into the future. When it came into existence most printers looked upon machine composition as a thing impossible of attainment and were quick to deride any suggestion that hand typesetting would ever be displaced by machinery. In the first number there was a hint, stated

with slight reservation, of the coming of typesetting and line-casting machines, given in these words: "If we are to believe information lately received, the art of printing is about to see some very decided improvements which, if anticipations of their inventors are realized, will work a revolution. A man in Chicago claims to have almost perfected a machine that will entirely dispense with typesetting. . . . Should the invention be perfected, a small article, in appearance and size similar to the smallest cottage organ, might become the companion of the sewing machine in many houses, and the work of a number of compositors at as many cumbersome cases be superseded by this parlor ornament manipulated by a single pair of skillfully trained hands." But lest it might unduly disturb printers by such a hasty announcement, the following statement was immediately added: "Typos, however, need not be alarmed. A score of years may not find the machine what its friends hope to make it." Who, at that time, would have been so bold as to venture the prophecy that in two-score years an almost perfect piece of mechanism would completely revolutionize typesetting methods and do it without displacing any printers of sufficient initiative to keep abreast of the times?

While having uppermost in mind the interests of those it was born to serve, *THE INLAND PRINTER* has never lost sight of the fact that it is a business institution and has to depend upon business methods for its success. The first number contained what might be termed a business soliloquy, entitled "Why So Many Publications Fail," in which reference was made to the fact that many publishers do not realize the expectations of their founders, either because of their over-enthusiasm or from lack of business methods. From the beginning and constantly throughout its existence that careful practice of business methods has been urged upon printers which the publication has used in the conduct of its own affairs. That printing is an art has never been lost sight of, but printers have been impressed that the highest art must be sustained by painstaking business.

With the high ideals with which it has always been imbued and which it has persistently presented, with its progressiveness always sanely regulated by a conservative spirit, *THE INLAND PRINTER* has been able to make its influence felt for the uplift of the printing art, not only in this country, but wherever the printing craft has endeavored to elevate standards. Certainly its record of forty years is one of which it may well be proud.

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THE learning and knowledge that we have is, at the most, but little compared with that of which we are ignorant.—PLATO.

## Forty Years Ago

BY E. M. LOVENDALE



MOLEHILLS at one time grew into mountains in Arkansas, according to some of the traditions which natives of that interesting State pass on to the inquisitive traveler. The degree of faith necessary in order to swallow this tradition need not concern most of us when considering the growth of the printing business during the last four decades. The printing industry has veritably grown from an insignificant molehill into a mountain of vast proportions. It would no doubt be interesting to trace this growth step by step were such an outline feasible within the limits prescribed for an article such as this. As space is limited, only a few of the high places will be touched upon in piloting the printing industry up the river of progress since 1883. At the beginning of this voyage the most primitive methods of production prevailed. Antiquated presses propelled by hand power, foot power, water turbine or steam provided the world with its literature and business stationery. The "age of steel" was just in its infancy, and crude, slowly moving machinery had not given way to that of modern speed and efficiency everywhere in evidence at this time. Practicable typesetting machines were not invented and placed in general use until a decade later. In the eighties all type was set by hand from manuscript copy or reprint, the typewriter being a product of a later decade. This type for handset work lacked many of the refinements of the present-day foundry output. It had not been standardized as to size of body or as to size of face. When two sizes were required in one line, or when two type faces were used in order to place emphasis upon some specific words, the process of justification was slow and tedious, and required a high degree of skill to make it secure and effective in the press form, all of which helped to swell the costs of production. To make the output from slow and cumbersome machinery and from crudely cast types all the more difficult, the typographical style in vogue called for curved lines, type faces and combination borders galore, together with two or more colors of ink on almost every piece of printed work.

Business methods were on par with the plant equipment and practices, but differed in this particular, that whereas composition was made as intricate as possible, accounting methods were curtailed to the fewest entries with which a chargeable record could be kept. An order for printing was usually entered in a day book or job register before being sent into the plant. All the instructions to carry it through were either conveyed orally, or else written on the copy itself, sometimes diagonally across the printed face, in other instances across the blank space on the back.

Skilled labor in those days received but a pittance in comparison with the wages of this period. Ten to

twelve hours a day was the rule, for which skilled pressmen and compositors received from 20 to 30 cents an hour in the larger business centers, and about half that amount in villages large enough to boast a combination job and newspaper plant. Like unto the present day, many were the methods used to arrive at a selling price. Time records were seldom kept, and it became a not uncommon practice in some establishments to make a wild guess as to the amount of composition involved, charge a pretty stiff rate for each thousand impressions, and then add cost of stock plus a profit. In other communities, principally out on the frontiers of civilization, the printers' creed in the eighties was much the same as that adopted by a brother craftsman in Alaska of the present day, which is:

"I protect myself by knowing what the paper costs me and charging five times the cost of such; by knowing what I pay per hour for composition and presswork and charging five or six times the pay-roll rate; and then adding all the traffic will bear through knowing every customer for twenty-five years, and having been through his guts with a lantern. Thus I get by."

His method is far more scientific than that of many of his contemporaries living within the boundaries of settled communities, who have almost unlimited opportunities to learn costs through exchange of views in association meetings and by having easy access to valuable data through the medium of trade publications.

Cost-finding systems worried not the master printers of that time. An almost stereotyped assertion was to the effect that "there is no money made in the composing room; all the profits come through presswork." Another exploded theory which passed current with many was that in order to make a profit on work each employee's time must be charged double the hour-wage rate. That meant that composition for which the wage rate was 25 or 30 cents sold for 50 or 60 cents. No wonder the assertion was so often made and reiterated that "there was no money made in the composing room." Modern cost-finding systems have amply demonstrated that at least three times the *productive* hour cost must be charged in order to make a profit.

Yet all these old customs of the printing craft were in harmony with the times. Just as the presses of that period were evolved from a mechanism still more crude, so the loom had superseded the spinning wheel of our grandmothers, the sewing machine had just been invented, the towboat and the ox-drawn vehicle were giving way to more rapid means of transportation, each in turn succeeded by something infinitely faster and better. Harvesting machines were just replacing the scythe and the cradle; the gang plow and seeding machine were yet unborn; the telephone had not fully displaced the messenger boy for transmission of the message; electric light and electric energy for motive power were only in the experimental stage; street railway systems depended upon the sinews of horse or mule



for propulsion of their cars and upon buckskin thongs and the lurid vocabulary of drivers for the speed attained. Modern sanitation was a dream of the future in the eighties. Even zinc bathtubs were a luxury available to but few, and the enameled article was unknown until near the close of the nineteenth century. Boards of health were mostly limited to seaports, and their functions restricted to placing in quarantine vessels which hailed from foreign ports carrying suspected cases of contagious and infectious diseases.

No wonder, then, that business-office methods and procedure in printing establishments of the period fell far short of scientific application. The printing business was so complex that its best bookkeepers and accountants had not yet had sufficient experience to evolve a system that would accurately determine costs of operation. With some proprietors competition alone was responsible for ruinous prices, and in that respect they differ but little from their present-day successors. With others, a desire for only a reasonable profit governed the selling price. In the early stages of their business careers each class was plodding along without any real knowledge of printing costs. If there was money to meet the pay roll, rent, insurance and taxes as they fell due, a natural inference was that prosperity was theirs as a reward for their industry, business acumen and the fair deal given customers.

A rude awakening was soon the unexpected reward of many of the printers of that time, as it is in this, to those that disregard scientific methods of business

conduct. Due largely to the replacement of crude, slow and cumbersome machinery by mechanical inventions of a higher standard of durability and speed, many owners faced financial ruin because no provision had been made for replacement of obsolete machinery. The proprietor who had been actuated by a desire for only fair profits soon found that his selling prices had merely provided means with which to meet current expenses and were insufficient from which to establish a replacement fund. So much for conscience and a square deal to customers, as opposed to science. A replacement fund was in the theoretical stage, if given any thought at all. To charge each order for printing with its proportional burden of plant depreciation was a departure in cost accounting which was evolved at a later date from the harrowing experiences of these early craftsmen.

Is it any wonder that men of that period engaged in the printing trades were, with but few exceptions, much less prosperous than their contemporaries in other lines of business? Theirs was the honor to pioneer the way to better things, and their reward consisted more of honor than of material returns. Few had the comforts and luxuries to which they should have been entitled through their efforts. Failures and partial successes were not, as a rule, due to inertia or want of ambition, but to lack of scientific knowledge of cost accounting in perhaps the most complex manufacturing business, combined with exacting service features, of which the world has any knowledge.

## Forty Years of Printing

BY J. T. BRAMHALL



FROM the librarian's point of view there is little to be said of the progress of printing in the past forty years or, for that matter, in the last century or two. If printing concerned typography alone, or type, paper and binding, it might be argued that the printing art had, in fact, retrograded rather than advanced.

Can we name a modern to occupy the place of honor with the *exsculptor librorum* and the *magister artes impressoriae* of the day when the engraver of type and the manipulator of the press relieved the tired hand of the penman? The incunabulae of the fifteenth century, being faithful copies of the work of artist scribes, are still our models, as are the marbles of Phidias and Michelangelo. Paper? Why compare sawdust with linen? Ink? Flinders Petrie found inscribed papyrus dating from 2500 B. C. Our modern inks have not, in the nature of things, been subjected to such a test of time. Color printing with black? Caxton himself began it.

When we consider our modern master printers, the name of William Morris must be mentioned with respect, if not, indeed, with veneration. His splendid Kelmscott Chaucer, the crowning work of a lifetime

devoted to the faithful service of the arts, set the pace for better printing in Britain and on the Continent, and his influence has been reflected on this side of the water. Theodore De Vinne gave us "The Invention of Printing" in the centennial year, 1876, and his "Historic Printing Types" appeared ten years later, when he became the first president of the Typothetæ Society, which he founded. William Morris and Theodore De Vinne—let us not call the one English and the other American—were the apostles of better printing in the nineteenth century, and their converts were many. Scores of printing shops, big and little, from Eastport across the wide expanse of the continent to San Francisco, contested for the palm of excellence in this country. Our printing is, beyond question, much better than it was in the first half of the nineteenth century.

But there is another point of view. If we labored with the painstaking deliberation of Ruskin and Morris, preferring always the refinement of artistic handwork to the more or less imperfect machine work, we would, to use a colloquialism, never get anywhere. The world wants quantity production, within reasonable specifications, and wants it *pronto*. If, for example, the Gospel is important—and of that there must be no question—it is better to print copies by the million, good enough to read, than in small *de luxe* editions that are



read by very few. So in considering the progress of printing let us pay due regard to quantity and give credit to those agencies that promote and accelerate production. This, indeed, was the argument for printing in the days of Gutenberg, Coster and Caxton.

The great English master printer, narrating the events of the year 1456, wrote (in type): "Also, about this tyme the crafte of Empryntyng was fyrst founde in magounce in Almayne / which crafte is multiplyed thurgh the world in many places & bookes ben had grete chepe and in grete nombre by cause of the same crafte." ("Polychronicon.") And in the foreword of "The Recuyell of the Histories of Troye" (to use the modern spelling): "and foreasmuch as I am weary of tedious writing and worn in years, being not able to write out several books for the Gentlemen, and such others as are desirous of the same, I have caused this book to be Printed: that being published the more plentifully mens turns may be more easily served."

The printing press at the beginning of the last quarter of the last century was a distinct improvement upon the hand presses used in New York by the Harpers in 1835 and by other publishers (for good book-work) as late as 1849, and also upon that great triumph of British mechanical ingenuity, the Applegath type-revolving (perpendicular) press of the London *Times* of 1848, to be superseded by the Hoe cylinder, rotary type-revolving "newspaper machine," in 1857. A brief retrospect is here unavoidable to place the revolving press in its proper relation to the old flat-bed press.

When man discovered that the wheel gave him more speed than the foot, he made more than a step forward; he made a leap. But it took him some time to evolve power from speed. The mechanical process of walking involves the principle of the hand press, repeated indefinitely, and the wheel is its natural evolution, as illustrated in the three-legged "arms" of the Isle of Man. For a century and a half the printer patiently worked with the press of Gutenberg, who used, indeed, the old linen and cheese press of his grandfathers. Lever action displaced the screw, but it was the same old press. Successive improvements by Blaeu of Amsterdam, Earl Stanhope of England, and Clymer of Philadelphia, Rutheven of England and Peter Smith of New York gave us the Washington and Albion hand presses, which consisted of a rigid iron frame with a flat type-bed upon which a flat platen carrying the paper was pressed and lifted. Treadwell of Boston in 1822, Adams of New Hampshire, and Tufts, also of Boston, gave us the power press, but the everlasting principle was the same, a flat type-bed upon which paper was pressed by some mechanical action. Speed was gradually increased. It should not be overlooked that the Albion press of Cope (an evolution of the Washington press of Rust) was the press upon which William Morris printed his folio Chaucer, illustrated by Burne-Jones, in 1896.

These presses were, for the most part, "book and job." For the newspaper press there were more exacting requirements. Speed was necessary, and still greater speed. All the world was crying for news. The people, having learned to read, had woke up and were calling for the morning "piper" and, almost in the

same breath, for the evening paper. The newspaper offices demanded greater production in a limited time — greater speed. Inventors, equal to the occasion, produced the cylinder press.

It was Friedrich König, a Saxon, who visited England in 1806, and with the assistance of Thomas Bensley, a London printer, who devised a machine which in 1812 printed a part of Clarkson's "Life of William Penn." The form was placed on a flat bed, the cylinder above it having a three-fold motion, the first third of the turn receiving the sheet upon one of the tympan and securing it by the frisket; the second giving the impressions and allowing the sheet to be removed by hand, and the third returning the tympan. These men also devised what has proved for a hundred years to be the most efficient reciprocating motion of the type bed. König also patented a revolving-cylinder press and showed designs for a perfecting (printing upon both sides of the sheet in the same operation) cylinder press, which was afterwards put into practical effect by Applegath.

Sir Rowland Hill, that yankeefied Englishman who was the author of the penny post and was England's pioneer in popular education, had projected, in the early part of the nineteenth century, a machine for printing on an endless roll, or "web," of paper. William Nicholson, author, inventor, editor and school-teacher, patented the idea of cylinder presses in which the forms should be placed upon either a flat bed or cylinder, and receive the impression from a cylinder covered with cloth. It was a good idea, but not yet perfected. It was another Englishman who became more thoroughly yankeefied, Robert Hoe, who gave England and America their first practical high-speed newspaper press.

Robert Hoe came from England in 1803 and established himself in New York as a manufacturer of tools and later of printing presses, the Smith hand press, an invention of Peter Smith, his brother-in-law. His sons continued the business and built, 1830, the first flat-bed and cylinder press ever used in the United States; in 1846 the "lightning press" (rotary type-revolving), and the machine for making stereotype plates, used by the New York *Tribune* in 1861. The Hoe brothers continued their intensive study of printing machinery, with continued improvement. In 1876 the first newspaper rotary web perfecting press with rapid folding and gathering mechanism was exhibited at the Philadelphia centennial exhibition, and in 1880 came the first rotary magazine press printing from curved stereotype plates and the triangular former, another important step in speed. The rotary press of 1871 printed at the rate of 12,000 four-page papers an hour; the sextuple press built for the New York *Herald* in 1889 printed and folded 72,000 eight-page papers an hour. In 1902 the first double octuple (128 pages) press was brought out by the Hoes, with a capacity of 48,000 thirty-two-page papers an hour. Yet the speed limit had not been reached. In 1915 the automatic ink pump was added, obviating the reciprocal motion of the ink rollers and making the entire operation of the press reciprocal, and thus the superspeed rotary newspaper press was developed, adding materially to production.

There came a period when the cylinders were delivering faster than the product could be handled. One detail was the cutting of the sheets. A simple attachment to the cylinder of the Goss press of the Chicago *Journal* and the New York *Sun*, which provided for enlarging the cylinder and the placing of another knife, at once doubled the output per hour. Another difficulty lay in the paper web, which had to be moistened for printing and which would often tear on the quick starting of the press. In the solving of this difficulty we abruptly come upon the most startling feature of the application of power to the printing press since steam displaced the horse. Electricity, already used to light the offices, was harnessed to the press and for the first time we had a servant efficient to the utmost desires and obedient to the most exacting requirements. Presses were everywhere driven by belt, belted to run at a given speed, and no other. The belt was thrown on to start, and off to stop. If the sheet broke, or a plate came off, or a man was caught in the machinery (as in the case of the press inventor, Bullock, in Philadelphia some years ago), the man at the lever had to be notified before the press could be stopped. The pressman of the Chicago *Daily News* devised a simple arrangement of push buttons by which the press was started slowly, and gradually accelerated until high speed was reached, and *vice versa*. Now the control is generally used not only on presses but on all kinds of machinery.

The *Daily News* pressman, whose name, by the way, is Irving Stone, also invented an apparatus to keep his presses supplied with paper while they ran, known as the paper reel, so that the big octuples no more have to stop for paper than the Twentieth Century has to stop for water. Another interesting device on the *Daily News* presses is the "pink press" attachment, which enables the press to print two pages, or any multiple of two, up to sixty-eight, a convenience appreciated by pressmen.

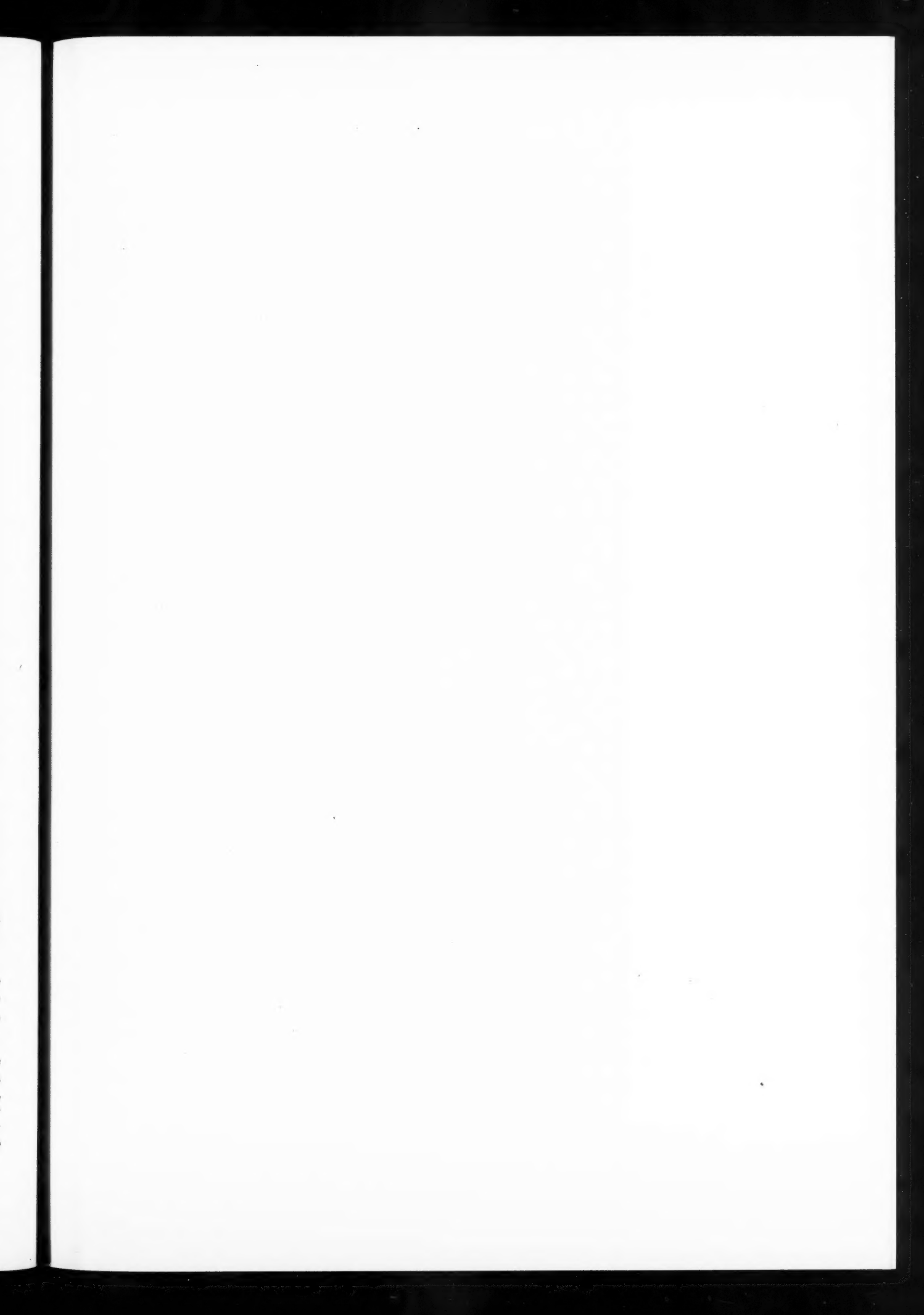
An illustration of the use of the most progressive features of the development of the newspaper press in America is to be found in the pressroom of the Chicago *Tribune*. Without attempting any detailed description, it is enough to say that the twenty-five big high-speed Goss presses, as well as the entire mechanical plant, including conveyors, electrotyping and heating of metal under the linotype machines, are operated by electricity under complete control. Every device that can contribute to speed is employed. One of the principal features of the presses is their flexibility. Each press will print any size paper from eight to forty pages, and they can be tied up in such a way that no unit need be idle. For the twenty-five units there are twelve folders or deliveries, so that in twelve different places complete newspapers can come out and flow up to the mailing room in the conveyors that carry the papers automatically from the presses. Regardless of the number of pages to be printed each press is driven at the rate of 300 revolutions a minute at the cylinders, equal to 600 papers a minute, or 36,000 an hour. The "Coloroto" process, combining color printing with rotogravure (intaglio printing), is employed by the *Tribune* with great success in the color supplement.

The Goss press, manufactured in Chicago, has amply met the demand for speed without sacrificing any degree of reliability. This high-speed double octuple is capable of printing 144,000 twelve-page papers an hour. Another press manufactured in Chicago is the Miehle, a very efficient job and book press designed by a Chicago pressman who conceived the idea, about 1880, of a two-revolution press in which the bed is driven in actual synchronism with the cylinder, with adequate impression strength, especially adapting it to colorwork, for which it is universally used. A recent addition to this line of presses is a vertical job press, practically automatic in its operation. It is interesting to note that these two plants have placed Illinois in advance of New York in the manufacture of printing presses.

Perhaps no branch of printing has made greater progress, even to outgrowing itself, than lithography, now more properly known as offset printing. A new art, or craft, dating from the opening of the nineteenth century, it has fallen, commercially, into disuse so far as actual printing from the stone is concerned (omitting here its limited use in art expression), zinc and aluminum being used as a substitute, the former almost entirely in the West. The curving of the metal plates permitting the use of the cylinder press, the direct photographing upon the zinc together with the use of the color screen, the employment of the offset process (transferring the ink from the plate to a rubber blanket which offsets to paper) gave us a printing press at once unique, rapid and quite as delicate in finish as any formerly done with the stone. Some Chicago offset printers—the Donnelley company and Goes, for example—execute work in twenty colors or more quite as artistic as anything ever produced in France or Germany. Chicago, it may be observed, claims the credit not only of originating the three-color process, as now used, in America, but also the offset process of color printing. The lithographic product in the United States has increased from \$7,000,000 in 1879, to \$73,000,000 in 1919.

Map printing is a peculiar growth of the Middle West. To properly delineate the earth the cartographers needed elbow room. The English and continental map makers gloried in their fine copper-plate work, but it could not keep pace with the rapid progress of our town building and railroad development. So we invented the wax plate and type method in combination with the three-color process. The house of Rand McNally in Chicago with its fifty-five big Miehle presses fills orders by the million and claims to print more maps than all the rest of the world put together. Chicago-printed maps, corrected to the day, guide the traveler upon rivers of doubt in South America, the forest trails of equatorial Africa, the Mongolian deserts, the labyrinths of the Pacific and the polar regions.

Nor is wall-paper printing to be despised as a mechanical craft. It is distinctly an art. While the printed page addresses the intellect, mural decoration appeals to the soul. Harmony in color, subdued tones, and curved lines tend to rest, health and peace. Illinois designers set copy for the world in artistic wall-paper and are rapidly gaining on the eastern centers





Process printing for nurserymen and seedsmen has been given a great amount of careful study by the A. B. Morse Company, St. Joseph, Michigan, by whom this remarkable specimen was printed. The results secured in the above subject, as well as in the other subjects by the same Company, shown elsewhere in this issue, demonstrate very clearly the advantages of the four-color process for high-grade catalogue illustration.



in production. In Chicago a single plant, one of half a dozen, produces 6,000 tons a year. The production for Illinois in 1919 was valued at \$5,708,000.

For the benefit of those who are not satisfied until they see the figures, the following are offered: The newspaper and periodical establishments in the United States numbered 1,199 in 1869, with 13,130 wage earners and a product valued at \$23,393,000. In 1919 the industry had grown to 17,362 establishments (but 1,500 less than in 1909), with 120,380 wage earners and a product of \$924,152,878. Book and job work was credited with 649 plants in 1869, with 6,945 hands and a product of \$12,081,000. In fifty years the industry stood as follows: Plants, 13,089; hands, 123,000; product, \$597,663,000. Adding engraving, lithographing and music printing, the product of the printing industry in 1919 totaled well above \$1,600,000,000. It is interesting to compare the progress made in the last half century in Illinois with that made in the State of New York. In news-print in 1869 Illinois had 70

plants with a product valued at \$1,400,300, and in 1919 the number had increased to 1,204 plants with an output of \$88,945,960. The State of New York had 159 plants in 1869, with a product of \$5,970,000. In 1919 the figures stood, 1,582 plants; output, \$252,000,000. Book and job printing: Illinois had 57 plants with an output of \$1,003,000, in 1869, and in 1919 there were 1,240 plants with an output of \$110,886,000. New York had 120 plants in 1869, product, \$3,482,500, and in 1919, 2,536 plants, product \$149,000,000.

Photography, the halftone, the linotype, monotype and scores of other important processes or inventions, are now indispensable adjuncts of the newspaper press as well as the book press, all contributing to speed, production and perfection of execution. The latest development of a newspaper auxiliary is the radio as an adjunct of the wire in supplying news, and it may not be a rash prophecy to predict that it will, before long, be made the medium of supplying power to the presses as well as "Morse" to the news room.

## Progress of the Printing Department

BY GEORGE L. BERRY

*President, International Printing Pressmen and Assistants' Union of North America*



It is doubtful if any branch representative of any great industry has experienced the same extraordinary development as has the printing department of the newspaper, magazine and commercial industry of America; and when we analyze the situation we can understand how essential such developments are for the common good of all the units dependent upon the business for their respective economic standards. The printing department of our industry, as a general proposition, has met in a very great sense the constant readjustments that have been necessary to meet the changing requirements of both employers and employees. In the life of the comparatively young man it is not difficult to recall the time when the productivity of printing presses was not more than one-fourth, and in many instances less, of what it is today. Greater quantity and increased quality have been essential in the growth and prosperity of the business, and it is not unreasonable to anticipate that similar growths are to occur if we are to progress in the same degree as in the past.

The selling price of printing has reached somewhere near the maximum. Newspapers and magazines can not expect to increase the sales price of their product to any great extent, neither can they expect to increase the price of their space very much in the immediate future. Therefore, increased volume both in the number of magazines, newspapers and printed articles and in the matter of circulation and size, would seem to be the practical answer as to the progress for the future. At least, it can be said that the International Printing Pressmen and Assistants' Union of North America be-

lieves this to be true, and as the organization having jurisdiction over the printing department of the industry it has elected to meet these issues in as thoroughly forward-looking and constructive a manner as is possible for its capacity, mental and physical. Many years ago it realized the utter impracticability of even considering the abridgment of innovations, whether such innovations mean labor-saving devices or labor-increasing devices, and with this policy in mind it has set up the largest trade school educational program ever undertaken in any country in the world. For eleven years it has maintained at Pressmen's Home, Tennessee, a technical trade school involving an expenditure of approximately \$1,500,000. The success of this school and the belief in the necessity for developments to meet the rapidly changing conditions have convinced the International Printing Pressmen and Assistants' Union of North America of the value of establishing additional trade schools. As a result there are now operating upon a small scale four branch schools which will ultimately reach the point of efficiency and responsiveness to meet the requirements.

The work of trade development is not exclusively that of a labor union. It is a condition which should be jointly met by the coordinated influence and efforts of organizations of employers and of employees. In the past there has been much lost motion because of the variety of experiments pursued by employers' and employees' organizations. It is a matter that should attract the mental interests both of employers and of employees and should win their physical efforts in jointly developing an essential work.

It is folly for either employer organizations or employee organizations, or individuals thereof, to give heed to the often-time made declaration that there is no community interest between employers and employees.

As a matter of fact the passage of each day accentuates what has always been true — a community of interests between them — and with the growth and the tightening of competitive influences on every hand in America there can remain little reason for the advocacy of antagonism or belligerency. It is important that each element consult with the other and coöperate in the

promotion of the business upon which they are dependent and in which they have a joint interest.

The International Printing Pressmen and Assistants' Union of North America is endeavoring to meet what appears to it to be the obviously sane course of understanding as regards both the requirements of the business and the rights of the parties involved therein.

## Recollections of the Good Old Days of Typographical Ornamentation

BY ALEX R. ALLEXON

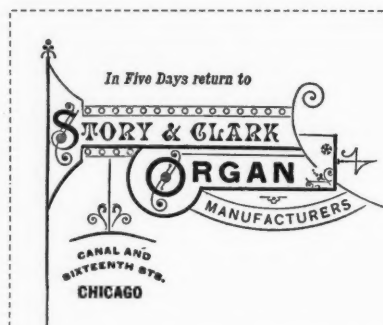


HAVING had the pleasure of setting advertisements that have appeared in *THE INLAND PRINTER* from the time this magazine was founded by Henry O. Shepard in 1883, I have been asked to say something in this anniversary number about the typography in vogue during the early eighties, and to comment upon the changes in the style of display advertising and of jobwork generally that I have witnessed during the past forty years. I make no pretense of being a writer, and it is altogether likely that many of the present generation of printers may not agree with all that may be said by an old-timer who has witnessed so many profound changes in the manner of doing things in the composing room.

In speaking about the early period in the history of this publication when curved lines, fancy borders, flourishes and ornamental type were considered the

*Editor's Note.*—Since he has spent more years in the composing room of *THE INLAND PRINTER* than most of his fellow workers are of age, Alex R. Allexon speaks as one having authority in this article, wherein he tells how things were done forty years ago, when he was engaged as a compositor by the late Henry O. Shepard. Mr. Allexon set advertisements for the first number of *THE INLAND PRINTER*, and is still plying his skill as typographer on advertisements that appear in this journal today. From his ripe experience and seasoned observation he draws a comparison between the methods prevailing in the eighties and those of today. Years ago Mr. Allexon enjoyed wide-spread fame among printing craftsmen as ranking second to none in the then famous — now lost but not lamented — art of "rule twisting." He won numerous prizes in national contests that brought into play the ingenuity and prowess of the leading typographical craftsmen of the period. Mr. Allexon is of a retiring nature; his reputation about the plant is that he is a careful, precise, steady and industrious craftsman who is absorbed in his work. This article, which we prevailed upon him to write for the fortieth anniversary number, presents the impressions of a man whose work has had much to do with the physical appearance of this publication, through which he has wielded no little influence in shaping the style of typography during the past two score of years. The article radiates sound philosophy and good humor that are characteristic of the man. His point of view deserves consideration in these hectic days when the incentive for creative work among printing craftsmen seems to be at low ebb. A specimen of Mr. Allexon's work of the eighties with his resetting at this time is shown in the typographic insert in this issue.

best style, one somehow looks back and thinks of that time as "the good old days." When a compositor received instructions to get up an especially fine piece of work, it would imply that the job would be elaborated with highly fanciful ornaments of assorted shapes and designs — at times these stock ornaments were used in weird profusion — the more the better, to suit some tastes. The printer receiving such instructions usually felt highly honored, and would get busy at once rummaging the office for ornaments, borders and rules that would either make or mar the job. But this one thing



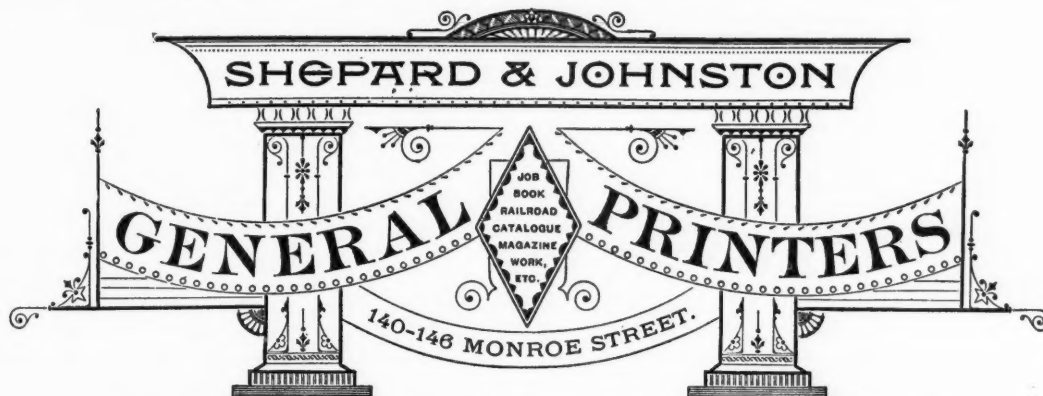
Corner card of an envelope set by Mr. Allexon in the eighties. This job of "rule twisting" aptly illustrates the results achieved.

was certain: *The printer usually put forth his best efforts to make that job a credit to the house and also to please his employer and the customer.* At times his earnest efforts would be crowned with success and then again disappointment and failure would be his lot. There was, however, consolation in the thought that "it all goes to make the printer." In those days beyond recall we had no "layout" men or advertising "experts" to contend with; we were told the size and description of the job — that was all. The getup of the thing, also the color scheme, were left to the experienced judgment of the printer.

I presume that most readers of these lines have heard of the art of "rule twisting." If they haven't, well, they have suffered no grievous loss! But those of us who enjoyed life during that period of rule butchery will never forget it! In those heydays of hand composition the young man who aspired to become a little better than the ordinary printer would have to accomplish the feat of making all imaginable kinds of fan-

tastic curves and ornaments from a straight piece of brass rule. A comparatively few would succeed in their painstaking efforts, but many gave it up as a bad job, which was certainly the sensible thing for them to do, for it required staying qualities that most of them sim-

printer, or else rigid "follow copy" orders accompany the job — fine chance for a printer to exercise his own initiative and ingenuity! But then we must and will admit that there has been a vast improvement in the style of printing in this generation; it has been sim-



This letterhead composed by Mr. Allexon is a good specimen of the work accomplished during the period when bent rule and typographical ornamentation were in vogue.

ply did not possess. When executed by one who understood harmony in the different faces of rule patterns and could produce symmetrical curves and waves in pleasing combinations, rulework was an art in itself — let that be understood.

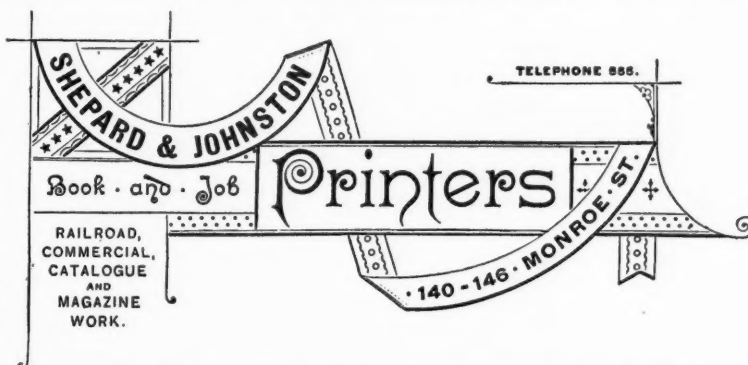
Rulework originated among printers whose ambition was to produce something different and distinct from foundry productions; it presented a clear field for printers who wanted to exercise their own ideas and originality. How well they succeeded may readily be understood when the large quantity of rule used in that class of work is considered, to say nothing of the time spent and sometimes the agony undergone by the poor "print" in his amazing efforts to accomplish something distinctly novel and unusually difficult.

THE INLAND PRINTER during that time offered prizes for specimens of work of this kind. Any reader who has copies of this magazine published then will see that intense and wide-spread interest was taken in this particular class of work. Many specimens of fancy rulework were reproduced in the pages of this journal and some of them were certainly artistic — produced by master craftsmen, if you please. But within a few years, like all transitory fads and fancies, "rule twisting" was relegated to the graveyard of antiquities — much to the satisfaction of all concerned with typography.

The young man of today who is making the craft of Gutenberg and Franklin his life's work is enjoying the fruits of the recent advancement in the methods of composition and printing in general. To a great extent elaborate typography has been put into the discard. Today the "layout man" designs the job for the

plified in so many ways. Taken all in all, the printers of today have a sweet time of it compared with those of forty years ago. Then material to work with was at a premium; today typesetting machines furnish all essential elements in abundance for getting up a piece of work of any size or kind. This, of course, makes it much easier for the compositor today, for he has no worries about fonts of type running out before a particular job is set. Wouldn't it be a fair conjecture to say that the reason such a mixture of type in one job was used was because there was so little of any one series in the cases in those days?

May I not take this opportunity to pay my personal tribute to the memory of my employer and friend, the late Henry O. Shepard? That he builded wisely and well is amply testified in the universal interest taken in THE INLAND PRINTER, which he established



Another specimen of Mr. Allexon's skillful manipulation of brass rule. This is a fair example illustrating the dexterity of typographical craftsmen of the "rule twisting" era.

forty years ago. That his ideals may continue to inspire those who are carrying on the work which was so close to the heart of Mr. Shepard and that THE INLAND PRINTER may continue for years to come to do a good work in a large way for printerdom is my sincere wish and confident hope.



## Apprentice Stood in Awe of Job Compositor Forty Years Ago

BY WILLIAM ESKEW



THE announcement in the July issue of *THE INLAND PRINTER* that in October this journal is to commemorate its fortieth anniversary made me sit up and take notice. Looking back I recall I was serving my third year apprenticeship when the first issue made its appearance in 1883. It does not seem to me such a long time, yet during all these years many changes have taken place. The job compositor of forty years ago was a man to be looked up to in a social way and was held in awe by the apprentice. In those days he was supposed to instruct the apprentice, and wo to the lad that disregarded instructions. I can well remember the first job I was called upon to compose in type, an ordinary postal card with a few lines and much blank space. You can imagine my emotions when I pulled a proof and handed it to my instructor for his approval. I was trembling with fear. That was the last I saw of the proof, but I had the satisfaction of "kicking" off the job on the press and of "swiping" one to show my friends what I could do with type. I would be ashamed to own such a job today, but how proud I was of it then!

Apprentices in those days had a hard row to hoe, as their happiness or misery depended upon the instructor's meanness. Twice I had to pick all the spaces out of the three-em box simply because there were several wrong spaces there. What I thought then and would like to have said would not look well in print. This happened only twice to my knowledge; it made me careful and I did not have to go through the ordeal a third time.

Weight fonts forty years ago were unthought of. It was the rule then to see how many different type faces could be put into a job, regardless of harmony or anything else. The shop that could boast of the most fonts called itself a leader in type styles. How silly this would be today. In the shop where my appren-

ticeship was served we had about sixty different fonts of type, one font to a case, no more. I remember there was one font each of the genuine Caslon Old Style from eight to forty-eight point, inclusive, cast by the MacKellar, Smiths & Jordan foundry. What a gold mine was lying before me then, though I did not know it at the time. Today this type is more universally used than any other, and in my estimation nothing has yet been brought forth that can compare with it for all-around usefulness. Weight fonts are the rule nowadays and most jobs are composed in a single series, which makes for better looking printing. If ornaments are used they fit in with the job and are not thrown in haphazard, as was the vogue forty years ago.

Looking back one sees many changes that are almost revolutionary. Power for operating the jobbers forty years ago was mostly generated by a "kick" from a husky leg, that leg being worked up and down by the chap putting in the sheets and taking them out again. Shops of forty years ago that boasted of power called themselves "steam printers." How silly such an assertion would be considered today! Today the smallest shop can boast of its power-propelled presses and automatic feeders. I know what it is to "kick" a Gordon and to pull the lever of an old Washington hand press.

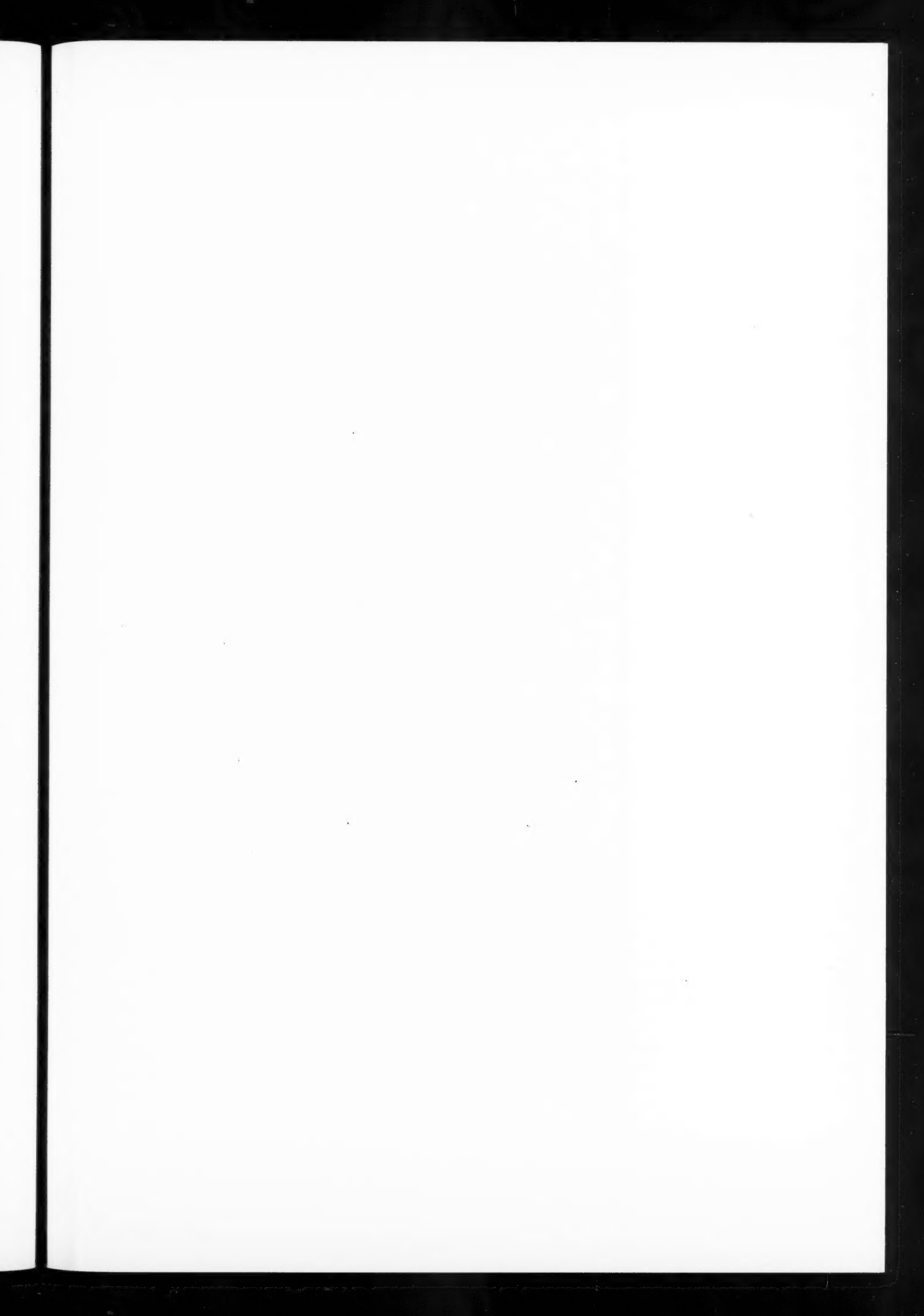
In my younger days I floated around the country a great deal and was called a tramp printer. Many times have I pulled the lever on a Washington, or else inked the forms, to earn the price of a square meal. Today the smallest country shop boasts of its cylinder press operated by electric power. It is true, too, that the tiniest country paper has its own typesetting machines, while in the large city the advantages of the trade-composition houses relieve the small plant of all worries.

How grand and glorious have been these changes, all for the better! I have seen all these betterments during the past forty years. What great changes the next forty years will bring are problematical. This is an age of evolution and I predict that many and better changes will take place. But then we old-timers will not be here to see them. The printers of forty years hence will wonder how we fellows got along as well as we did with the material we had to work with. Such are the ways of the One that created the universe and placed us on this sphere to carry out His plans.

During all these years the grand old *INLAND PRINTER* has held first place in my heart as an inspiration. It has been my mentor. What I know about typography has been learned from studying the advertising pages and eagerly perusing the departments devoted to Job Composition and Specimens Review. Long may *THE INLAND PRINTER* continue to be an inspiration to coming generations of printers!

*Editor's Note.*—"Praise of all things is the most powerful excitement to commendable actions, and animates us in our enterprises," wrote La Bruyere, a French writer of keen insight into human character. Among the many poems of praise that have been forthcoming from readers and friends on the occasion of the fortieth anniversary of this journal was the expression of praise contained in the letter which accompanied this article submitted by William Eskew, Portsmouth, Ohio. Mr. Eskew belongs to that rare group of craftsmen who take infinite pride in executing fine printing. "I congratulate *THE INLAND PRINTER* on being so 'aged,'" says Mr. Eskew in his letter. "I am duly thankful that I can truthfully say that *THE INLAND PRINTER* has been to me a most valuable help and a teacher." Our thought is that this journal has played such an influential part in the printing industry because it has had readers of Mr. Eskew's sort to supply the incentive to be of service.







Maxfield Parrish

©1922 Clark Equipment Co Buchanan Mich.

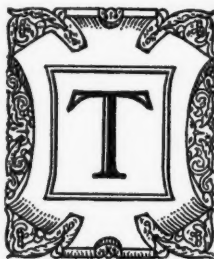
### "The Spirit of Transportation"

By Maxfield Parrish

The paintings by Maxfield Parrish have created unusually wide interest owing to the skillful handling of colors as well as the technique with which he sets forth his portrayal of the subject. In this picture he has taken the Royal Gorge, Colorado, as his theme, showing the rushing mountain stream as a barrier to progress, while along the cliffs overhead is seen a train of motor trucks, thus depicting the spirit of transportation in overcoming all obstacles. The skill of the engraver and the printer in the faithful reproduction of these paintings is clearly in evidence in this subject, which is used here through the courtesy of the Clark Equipment Company, Buchanan, Michigan. Presswork by The Henry O. Shepard Company, Chicago.

# Getting Back to Fundamentals

BY OBSERVER



WENTY-FIVE years ago I got ink under my nails and it stuck there. That was in a little attic shop after school. Twenty years ago, an apprentice, I fed my first run of laundry lists on a Gordon press with red ink — I'll never forget it. A few years later I became a journeyman printer — an all-around printer, and a good one, they said, though I will not admit that here. Then followed an average amount of experience, a foremanship, then through the steps of superintendency and various office positions until I became responsible for sizable businesses. The foregoing is written only to indicate the fact that I "belong" and so that what follows will not be read as the moanings of a graduate "efficiency engineer," but rather as the conclusions of a practical mind.

Presumably the strides of the printing industry will be detailed in this anniversary number — and what strides they have been during the memory of present-day printers!

I visit plants. I like to. They are an inspiration. The office of the modern printing concern compares favorably with that of any other business. The composing rooms bring to light intricate typesetting machines, steel furniture, thousands of galleys instead of the back-breaking drawboards, spacing material a-plenty — shades of Benjamin Franklin, whatinell does a devil have to do now that there isn't any distribution — and no leads and brass rule to wash and sort? — and quads enough to pave Main street, and new type for every job. Oh, Lord! Why was I born quite so soon? Paper lifts, automatic feeders, extension deliveries, neutralizers, transveyors — my, what press-rooms! Where is the old stop cylinder and where the boy to spit on the copying ink rollers? Binderies filled with automatic stitchers, gathering machines, continuous trimmers — but why continue? This is all too much to think about — it is marvelous!

What, then, is there to complain of? Ah, there's the rub! All of these "labor-saving" devices have brought about a condition that cries out as a challenge to the thinking man. "Labor-saving," I said — would to God they were *saving*! But if the ingenuity of one group of men, studying to bring into being these wonderful mechanical contrivances, is counteracted by the passivity of another group — if this condition exists, then where is the *saving*?

Let me relate this incident — a true one. A short time ago, a printer past the prime of life, and now a superannuate, came into my office and sat down. He

*Editor's Note.—Not as a plea for the "good old days," but rather as an echo from the maze of economic pathways that cross and recross, the following article will strike a responsive chord in the hearts of many readers.*

wanted to talk. And he did. It seems that he had felt again the lure of the craft and so he decided to "take a whirl at it for a few weeks," as he expressed it. He was much pleased to see that his fingers had not lost all their dexterity — he could keep up easily with the best of the men. But, as he worked, he found that there was something present among the men that he couldn't fathom. They were not good printers or they were purposely poor producers, one or the other, he was unable to decide. Perhaps it was both. So he determined to learn, if he could, what it was that was stunting the output.

"I talked with the men during lunch times. I became more and more confused. What was it? One noon I overheard a young chap talking with another and saying he wasn't going to work as hard as he had been doing. So I asked for a match and joined their conversation.

"That's a dangerous thing to do, young fellow," said I. "It isn't fair to the boss, nor to yourself, either."

"How do you get that way?" he retorted.

"Well, I just told him of the motto my old mother used to tell us boys — it's from the Bible, sir — it goes this way: 'Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave where thou goest.'

"Old stuff!" cried he. "That don't go nowadays."

"That night I sat in my room and wondered. 'Old stuff!' Well, what of it? It was good advice for me — why shouldn't it be good for those boys? I never had their opportunity. The printers, nowadays, with all the conveniences and comforts — yes, 'comforts' — with good wages and fine working conditions — why shouldn't they give the best that is in them?"

Why shouldn't they? That was a fair question the old-timer propounded. Can't they? Won't they? It must be the one or the other, if it's true — and I am afraid it is.

Then this thought gripped me. Why is it that I can not recall an instance when the employers I have had take me through their plants boasted or even commented on the spirit of the men, while they were eager to point out the newer mechanical features they had installed. Can it be that they felt as the "old-timer" had? I wonder!

"Old stuff!" How I wish I might have a force of men, every one of whom was imbued with the idea of this "old stuff"!

And I am forced to the conclusions that while, mechanically, our great industry has strided out and on wonderfully during the past forty years, and less, the craft has not done so. They have not played fair, wholly, and I wonder what will be the end. My mind passes over the names of some of the great concerns in printerdom that have fallen by the wayside and I remembered these words that also came from the Bible: "By much slothfulness the building decayeth; and

through idleness of the hands the house droppeth through." That may be "old stuff," but it's mighty modern, too!

Summing up, then, I feel that with the development of modern machinery, the printer—the craftsman—has failed to develop correspondingly. He has taken unto himself the right to claim the "labor-saving" idea as a substitute for work, mental or physical, as the case may be, and the result is a class of men indifferent to the possibilities in them, and an economic burden upon the industry that it can not long carry.

Here and there is an outstanding exception—but such exceptions as may be cited only prove the rule.

Not for a moment do I think that this condition is peculiar to the printing industry alone. It seems to pervade the whole industrial atmosphere—it is everywhere. But that doesn't make it right. We must find a substitute for the "get all you can and give as little as possible" spirit. There is need of an awakening of mind and conscience. We need a practical application of the old-timer's "old stuff." We must get back to fundamentals!

## Industrial Relations—Looking Back and Going Forward

BY CHARLES FRANCIS



ABOUT seventy-five years back, or about the year 1850, the relationship of employer and employee was a case of every man for himself, and taking advantage of the situation, the employer gave as small a remuneration as he possibly could obtain work for. At that time, however, organizations started to come into existence among the workmen and these organizations endeavored to establish a scale of wages for their members, with more or less success. Twenty-five years later unions had formed to such an extent that they began to feel their power and to exercise an influence upon the employers to such an extent that the employers organized for the purpose of repelling their aggressions, and as the unions had collected only sufficient dues for their maintenance, the employers were successful in defeating the employees' aggressions.

At this time very little consideration was given to shop rules or regulations, the main object being to establish a minimum scale of wages. But as the unions grew stronger under the oppression of the employers and gained their object of higher wages, they increased their dues, in order to lay up in store for the new conditions of strike and lockout. This also resulted in the introduction of shop rules and practices and in the beginning of national and international organizations by both parties; the unions in our own industry organizing under the title of the International Typographical Union, embracing all the skilled workmen in the printing industry. This caused the formation of the national organization of the employers under the title of the United Typothetae of America, which emanated from a local organization of a similar name formed previously in New York city.

These national organizations began with small dues. It was fully believed by the employers that if wages should advance in accordance with the employees' demands it would ruin the industry, and their main object, therefore, was to defeat the raising of wages and the tendency to shorten the hours of labor. However, the

predictions of the anti-unionist employers did not come about; in fact, the result was to curtail ruinous competition among the employers, and to raise the prices of printing to a reasonable and fair basis.

The two organizations were placed then as antagonistic to each other and a long period of strife was engendered. The unions formulated plans under which they should be employed in regard to wages, hours of labor, and shop rules and practices. It seemed to have resolved itself into a question of warfare in the industrial field. However, a change in the spirit of negotiations came with the demands for the nine-hour day and the recognition of the unions and the idea of the "closed shop," as it is now known. Committees of both parties met at Milwaukee in 1898, and by conciliation avoided a controversy, the employers conceding the nine-hour day under certain conditions.

This took place while both parties were as yet non-militant, and the nine-hour day was considered by the United Typothetae of America at its convention held in Milwaukee in 1898, when a committee was appointed to meet representatives of the International Typographical Union, which then included pressmen, electrotypers and bookbinders. The joint committee meeting at Syracuse in October, 1898, made an agreement for nine and one-half hours a day to begin in November, 1898, and nine hours to begin in November, 1899, thus reducing the weekly fifty-nine hours to fifty-four hours, in a perfectly friendly agreement at a cost of about \$5,000 or \$6,000, inclusive, to both parties.

About this time both the organizations of employers and employees began to change from non-militant to militant, and while the International Typographical Union and the International Printing Pressmen and Assistants' Union and others were still negotiating changes in hours and wages, the militant spirit was gaining fast. The overtures of the unions were resented by the United Typothetae of America, so much so that a disastrous strike occurred in 1906 for the enforcement of the eight-hour day. A general strike was ordered by the International Typographical Union to take place on January 1, 1906, and this being combated by the employers cost the International Typographical Union



\$5,000,000. About as much again was used up by the locals, making a cost to the unions of about \$10,000,000. The cost to employers was probably about \$15,000,000, making a total of about \$25,000,000, besides causing a tremendous loss to the workers in idle time. It lasted for more than a year, and many institutions in the Middle West were working nine hours a day up to the time of the war.

The unions were then clamoring for recognition and for negotiation by conciliation and arbitration, and there sprang into existence at the close of 1906 the organization known as the Printers' League of America, caused by the refusal of the United Typothetae of America to carry on any negotiations whatever with the unions. This organization of the Printers' League was for no other purpose than that of dealing with the unions from the non-militant standpoint of consultation, conciliation and arbitration. Under these conditions from 1906 to 1917 many negotiations were carried on successfully, and this may be set down as the beginning of a movement throughout this country to bring about harmony and good will between employer and employee in all industries. The principle was adopted by the Secretary of Labor in about 1908, and was used successfully in the settlement of trouble on the southwestern railways. It is the prevailing system today and acts on the principle that all interests may be conserved and friendly relations maintained to the benefit of those connected with the industry, and that the interests of the public can be best served under friendly relationship of the employer and employee.

In the meantime the industry has grown and prospered to an unprecedented extent. The higher wages are paid by the assistance of American inventors who have furnished employers with improved machinery, and as long as reasonable employees and employers get together to consider the best interests of all parties, with unselfishness manifested in their negotiations, the machinery of combined interests will be served and the public will be benefited.

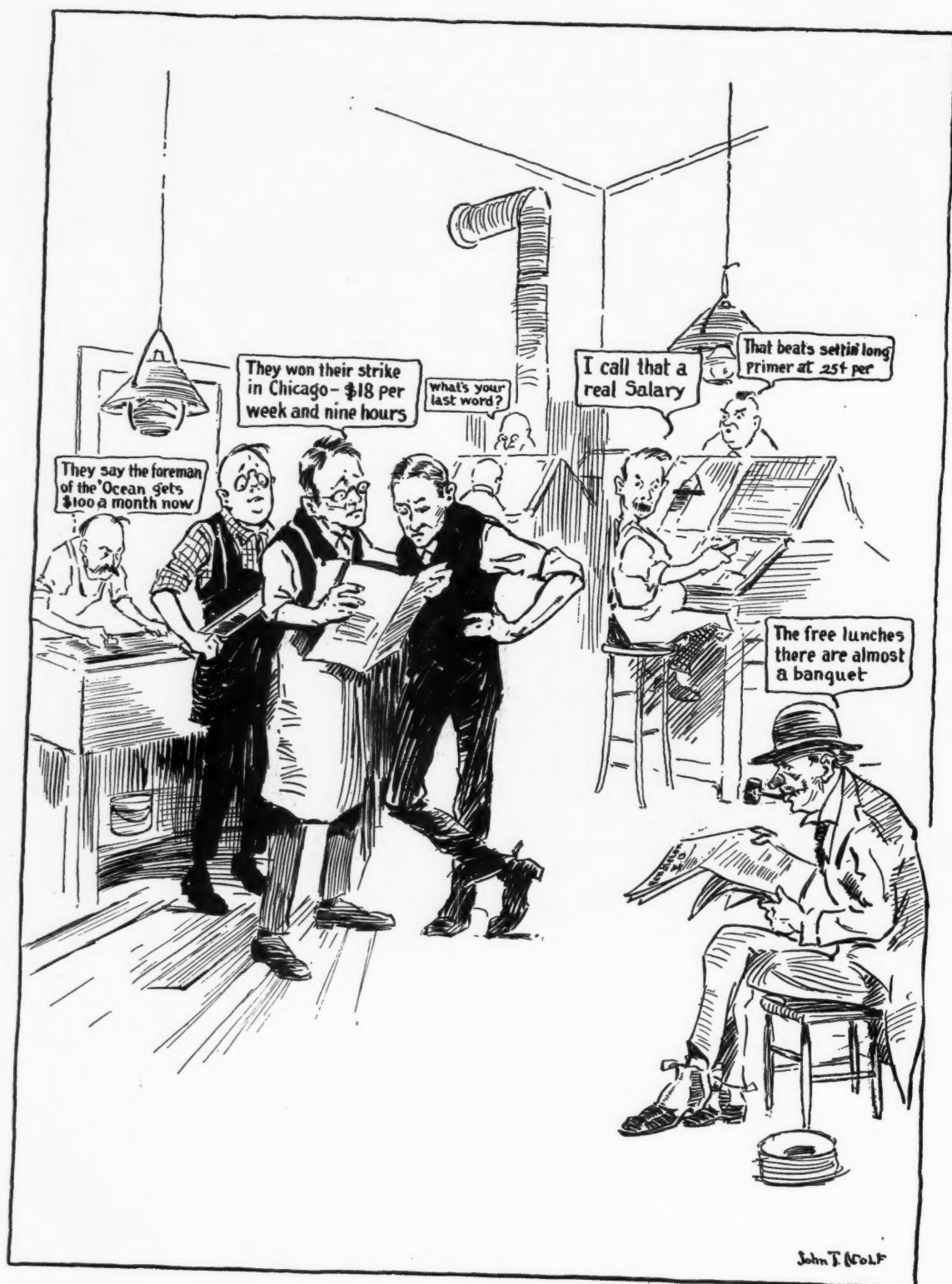
In 1919 there was established the International Joint Conference Council of Employers and Employees (union), and coming up before it was the very serious question of the forty-four-hour week. With a

shortage of labor — as thousands of our skilled workmen had not returned from the war — the question was a serious one. It was discussed at a meeting in March, 1919, and later it was agreed that our industry should go to the forty-four-hour week on May 1, 1920. At the time this agreement was made by the organizations involved it appeared to be satisfactory, but when the date arrived business was depressed and a revolution of the employers made it necessary for the unions to declare a strike if they wished to enforce the agreement. According to official reports this strike has cost the International Typographical Union more than \$13,000,000, which no doubt is the minimum, as some money must have been spent by the locals, though very much less than in 1906. This is militancy. How much it has cost the employer is impossible to state, though it is comparatively a much smaller amount, as very many institutions went to the open shop, a movement which is on the increase at the present time.

This article would be incomplete without a word as to the New York School of Printers' Apprentices, formulated through the idea of A. L. Blue, a union compositor of unusual ability, both as a workman and as a teacher, in conjunction with Dr. Elliott of the Hudson Guild. These two visited two others, one an employer and the other a leader in union matters, and the school was founded on the principle of mutual helpfulness. Some three years ago the budget which the writer put forward and which was adopted by all the parties was for \$10,000 to be furnished by the New York Typographical Union, \$10,000 by the employers of union workmen, and some \$5,000 to \$6,000 by the apprentices themselves. The newspaper publishers also furnished \$1,000. This school has grown to such an extent that over five hundred entered apprentices are being thoroughly instructed in their calling by the *mutual coöperation* of employee and employer. The employer gives the apprentice one-half day each week, and the apprentice himself gives a half day's time in the evening. I mention this to show that mutual coöperation can and does exist. It is hoped that before many years the printing industry may show to the world an enlightened manner of doing business by coöperation and in friendly relationship.

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THE business men who are forging ahead today are those who have learned to appreciate and wisely utilize the power of printers' ink with due discrimination between "the lowest bid" and the greatest value.—THE RECORDER.



"Them Wuz the Good Old Days"  
 Cartoon by John T. Nolf, Printer-Artist

Facsimile reproduction of first issue of The Inland  
Printer. Published as a special supplement to the  
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# THE INLAND PRINTER

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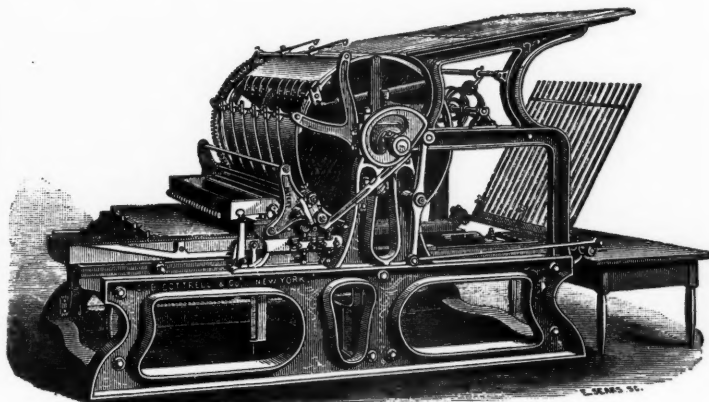
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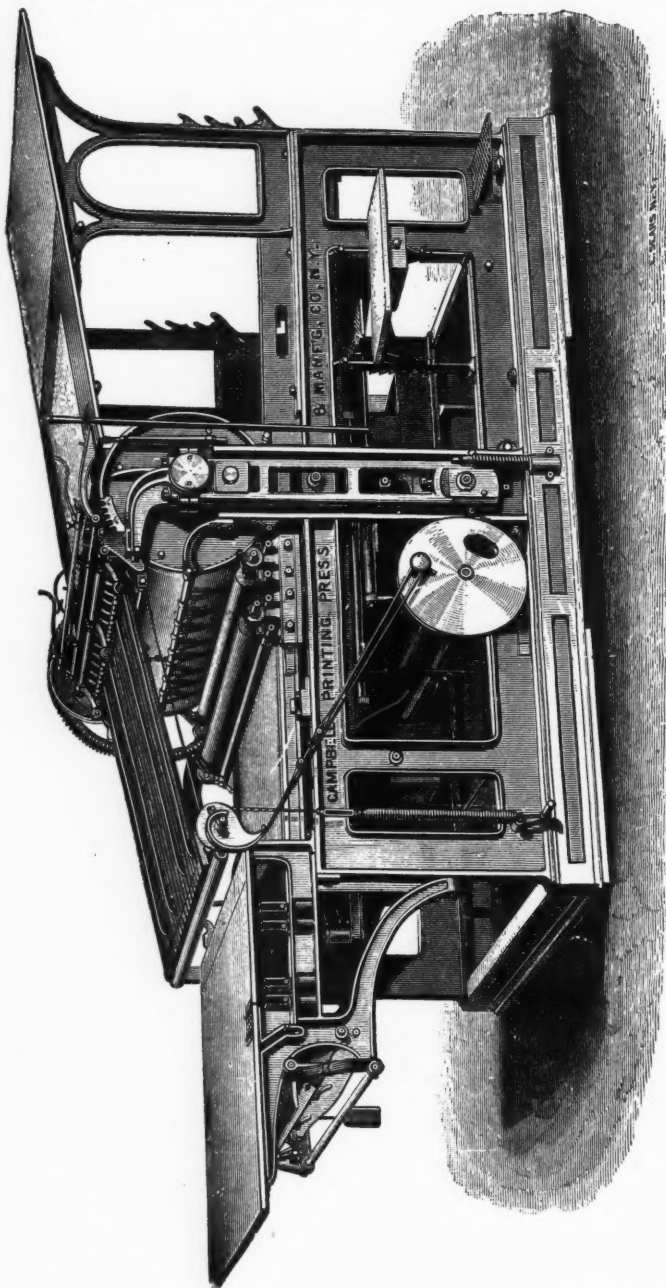
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# THE INLAND PRINTER.

VOLUME I.

CHICAGO, OCTOBER, 1883.

NUMBER 1.

## AN ERA OF "BOTCHES."

BY MARK L. CRAWFORD.

WE are living in an era that may properly be termed that of "botches," evidence of which may be seen wherever we go. The signs that attract us to business places to supply our wants give evidence of incompetency. Many buildings in our own city are "standing monuments" of incompetency—that is when they don't fall down. Our newspapers come in for their full share of this charge. Nor does it stop with the trades. The professions are full of "botches." Why all this?

1. Because we have no compulsory educational system it its true sense.

2. Because we have no indenture system of apprenticeship.

3. Because parents pay no attention to their boys' tastes and natural ability.

The three go hand in hand; without the one the others are of no consequence. No boy should be put at a trade unless he has sufficient education to enable him to reach the highest position of said trade. And then he should be compelled to serve sufficient apprenticeship to master all the different phases of the trade. And then there is another question that should be asked and well considered by parents before putting a child at a trade. What are his tastes and natural abilities?

Many professions have long ago abandoned their old ruts. And all, it might be said, have appealed to the lawmakers of their respective states to save them from "botches"; but even then the parent not properly considering the tastes and natural abilities, their object is in a measure defeated. So it will be seen that, while it is in the power of the state to give to its citizens two important remedies for these evils, the parent still rests under a grave responsibility, one too that the child in after-years will look back to with pride or shame, as the case may be.

The question of "compulsory education" does not seem to admit of debate. And while it seems to me that an indenture system has no room for debate, yet many seem to think otherwise.

In the absence of an indenture system of apprenticeship, the trades unions endeavor to breach over this lack of proper legislation on the part of the lawmakers. But in this they are handicapped, owing to the employers not coöperating with them to reach the desired end. Employers, as a rule, pay no attention to whether or not a boy has sufficient education to enable him to master his trade, neither do they put him through a thorough course. They put him at a particular branch of the work and keep him at it until he has served a certain time, and then he is thrown upon the labor market as a full-fledged journeyman, when in reality he knows but little about his trade. It is but a short time ago that a leading newspaper attempted to saddle the responsibility for these "botches" on the

trades unions, but when a trades union man took up the question and with considerable force charged it to the employer, he quickly dropped it.

The evil of not having an indenture system has its effects, not only on all trades, but the professions also suffer from it. The wages of the different trades being reduced so low by these "botches," many who have the ability to become competent workmen seek the professions. Having no taste for the profession, and no natural ability, they become the "botches" of the profession. One day spent in the different court-rooms of our city would convince any sane man of this fact. There are many (by natural ability) good blacksmiths, iron-moulders, house-painters, tinsmiths, and without meaning any disrespect to the hodcarriers I would include them also, attempting to practice the law there, but very few *lawyers*.

Periodically we have a great cry all over this country about "protection to American labor." Is it not about time that the tradesmen send up a cry for protection from American "botches?" Send up the cry with no uncertain sound, and demand as much of our legislators as they have long ago given to the practice of law and medicine.

## THE NEED OF AN APPRENTICESHIP SYSTEM.

BY A. C. CAMERON.

THE necessity for the passage of an efficient apprenticeship law which shall recognize and protect the interests of the skilled mechanic, as well as the apprentice himself, has long been acknowledged. And when an awakened interest is being manifested, it may not be out of place, before enlarging on the subject, to briefly refer to a few of the obstacles which have stood and still stand in the way of its adoption,—drawbacks which we are afraid are not sufficiently appreciated by those most deeply interested. Among the most prominent may be cited: *Lack of parental authority* at the critical period of life. Early training and impressions are invariably the most lasting. Youth is the seed-time of life. As the twig is bent, so is the tree inclined. A boy who is allowed to do as he pleases in the family circle, who consults the wishes or is guided by the judgment of the "old man" only when it suits his caprice, is very apt to become a law unto himself and carry out his dislike of restraint in after years, to his own detriment. Where obedience is inculcated, where respect for age and authority is enforced, where the stability of character is held out as the great desideratum, and when slang does not pass for smartness, the foundation for an honorable manhood has been laid. While it is well to avoid the severity of the martinet, or to treat a boy as he is too often treated on the other side of the Atlantic—as a mere nonentity—we have gone to the other extreme, evidently forgetting there is a vast difference between liberty and license. Precocity has consequently taken the place of natural, healthy development, and as a result our boys and girls are allowed a

latitude which augurs no good for the future state of society.

Another, and by no means the least important, drawback is the lurking opinion that the American boy is a little smarter, possesses more intelligence, independence and versatility than his European competitor, and can therefore safely dispense with the prolonged training required to turn out the more stolid workman. This national vanity is fostered by the press, the pulpit, and our public instructors, with the most baneful results, and is one of the reasons why we have so many jacks of all trades and masters of none. In fact we live, move and have our being in an atmosphere of exaggeration. The positive is ignored, the "more and most" alone are in demand. This feature crops out in everything, and under all circumstances. The little "Hole in the Wall," containing a demijohn of benzine or a keg of stale beer, is magniloquently described as "The Excelsior Sample Room"; a building on which a little more than ordinary care has been expended is pronounced the finest structure of the kind *in the world*; a bricklaying or hog-killing contest between local experts is gravely announced as a contest for the *championship of the world*, while steamers, large as line-of-battle ships, which can carry on their decks the galleons in which Columbus crossed the ocean — colossal monuments of shoddy aristocracy and folly — are misnamed the largest, the finest and fleetest yachts (?) *in the world*, and so on to the end of the chapter. Now the "world" is a pretty big place, and in it are a good many wonderful productions, both of art and nature outside of the United States, which the writers and speakers who draw such invidious comparisons, and who so glibly take its name in vain, have probably never seen. This "great-is-Diana-of-the-Ephesians" style of argument, or rather assertion, is one that we can profitably dispense with, because it is a fallacy — and also because we have no need to resort to such claptrap. From an investigation made some years ago — embracing many trades and callings, the fact was developed that in a large, a very large, majority of our workshops and factories the positions of responsibility and management were filled by foreign-born mechanics. Especially was this true of our machine and railroad shops and ship-building yards, and no doubt will continue to be the case so long as our boys are fed on this pabulum.

The truth is there is no royal road to learning, whether tested in the classic halls of Harvard, or at the mechanic's bench. It is the patient, plodding, painstaking student, commencing at the first who generally reaches the top round of the ladder. It is the constant dripping that wears away the stone. Spasmodic action seldom, if ever, accomplishes any lasting results. The most successful inventors have been the most laborious students. The boy who cares nothing about the elemental principles of arithmetic is not very apt to make his mark in the higher branches of mathematics. Lay the foundations broad and deep, and the superstructure will be secure. No sane man doubts the capabilities of the average American youth, if properly developed and directed, but it is here where the whole matter hinges. By patience and training he can accomplish whatever others have accomplished, but three months at

this business, and six months at that, and a year at a third, going where he pleases, and leaving when it suits him, never yet made a mechanic, and he is no exception to the rule. It would be better for him if he had less versatility and more stamina; less independence and more regard for the experience of his superiors; less desire for results and more for details.

Twenty-five years ago an esteemed friend made application for a government position, and when several orthographical blunders were pointed out to him, in the copy retained, as being likely to prove fatal to his aspirations, he scornfully replied, "These defects amount to nothing. The party to whom my communication is addressed, will look at its general construction — not at a *petty* error here or there." In course of time an answer was received, in which his application was declined, with the suggestion that Webster's Unabridged might prove a valuable companion. Being made of the right material, he determined to pay more attention to trifles, to overcome his slovenly habit, and *try again*. Success crowned his efforts. For years he occupied a responsible position in the treasury department; today is recognized as one of the leading essayists of the United States, and considers the rebuff he then received as one of the most fortunate events in his career.

Again, no matter how unwelcome the statement, it is nevertheless true, that *an aversion to manual labor* as degrading is the national characteristic which stands as one of the great obstacles to the adoption of an effective apprenticeship system, and as a sequence to the production of a class of skilled American mechanics. The dignity of labor, about which we prate so much and value so little, exists only in name; and there is no country in the civilized world, despite the denials of the press or politicians, where so many people live by their wits,—that is, live off the products of others' industry—where labor is looked upon with more contempt, or the laborer treated with more indifference than in the United States. He is placed in the same category with the cog-wheels in the machinery or the engine which drives them. His moral, social or physical status is a matter of the utmost indifference, except so far as it affects him as a marketable, money-making commodity. Nor should it be a matter of surprise that Young America prefers a life of ease to one of toil. "As the old cock crows the young one learns." He looks askance at its dignity as illustrated in the prematurely decrepit form, the humble garb and the still humbler home. He then argues, if he don't learn a trade he may some day become an alderman and bleed the corporations, or a commissioner and bleed the contractors, or a legislator and bleed the people and have an Hon. prefixed to his name; so he concludes to join the army of bloodsuckers, and let some other aspirant become a standing monument of labor's dignity. Is the picture overdrawn? The same is true of American girls, who think it more genteel to stand behind a counter ten or twelve hours a day for a scanty pittance, than accept a comfortable, respectable home as a domestic, where they can qualify themselves for the duties and responsibilities which lie before them. We make the assertion, deliberately and without fear of successful contradiction,



that in proportion as wealth and corporate monopolies have increased, have the demands of capital become more exacting and the condition of the laborer more abject and unenviable. Rules and regulations humiliating and iron-clad, which would have been indignantly resented in our boyish days, and which are more becoming for the government of convicts than free American artisans, are placarded alike in our eastern and western factories without protest. Again, a few years ago, a liveried cockaded flunky—who occupies the same position to a carriage that a monkey does to a hand-organ—and who possesses about as much manly independence, would have been hooted from one end of the city to the other. To-day he is viewed with complacency, if not envy, on every thoroughfare, even though his crested buttons should contain the appropriate impress of a sawbuck or washtub. Whence this change?

Yet, another and important factor in the deterioration of the American mechanic, and the last to which we shall refer, is the *employment of labor-saving inventions*, which his own brain has created, and which in many branches of industry have been the agency in degrading him, in the intellectual, as well as the mechanical scale. Before their adoption he had to tax his brain, as well as his muscle, to think and plan as well as to mould and shape, and was supposed, at least, to be skilled in every branch of his calling. The use of machinery has changed all this, his functions now being of an automatic character, while year after year he is condemned to a routine of monotonous toil. Instead of perfecting himself in every detail, as formerly, the system adopted in many of our larger factories, a subdivision of labor and the creation of special departments, too often stunts his energies, limits his practical knowledge, and consequently destroys his opportunities for future advancement. He may be taught to cane a chair, or make a rung, or peg a boot, or push a board through a planer, to perfection; but his ability to do so does not make him a mechanic, as outside of this *special* duty he is as helpless as the machine he feeds. An efficient apprenticeship system alone can check this growing evil, and the sooner it is put in force, the better alike for employer and employé.

These drawbacks may be considered trifles, but they are trifles which furnish food for serious reflection, whose teachings we cannot afford to ignore. In our next, we shall aim to consider this subject from a more hopeful and practical, and, probably, more attractive standpoint.

#### COOLING OFF A COMPOSING-ROOM.

THE composing-room of the New Orleans *Picayune* is situated in the upper story of its publication-house, just under the roof, and in summer is exceedingly hot. Last season an inspiration seems to have come to one of the oppressed occupants, and in accordance with it a vertical wooden box was constructed in the corner of the room, with openings at the floor and ceiling, and furnished with a pipe for supplying water at the top and a pan and drain at the bottom for receiving and carrying it safely away. The supply-pipe was bent over the upper end of the shaft, and fitted with a nose like that of a watering-pot, so as to deliver a shower of spray instead of a solid stream.

On connecting it with the service-pipe, the movement of the water was found to cause an active circulation of the air in that part of the room, which was drawn in at the upper opening of the shaft and issued again, cool and fresh, at the floor level.

The most surprising thing about the experiment seems to have been the effect of the water in cooling the air to a degree much below its own temperature. With Mississippi water, which when drawn from the service-pipe indicated a temperature of 84 degrees, the air of the room, in which the thermometer at the beginning of the trial stood at 96 degrees, was cooled in passing through the length of the shaft to 74 degrees, or about 20 degrees below the temperature at which it entered, and 10 degrees below that of the water which was used to cool it. Of course the absorption of heat by the evaporation of a portion of the water accounts for its refrigerating effect, but the result seems to have been so easily and inexpensively attained, that the experiment would be worth repeating.—*Helen Campbell, in The Continent.*

THE Rev. Mr. Parkhurst, one of the most wide-awake and practical preachers in the Northwest, at the Christian convention just held in this city, gave a very sensible and strong endorsement of printers' ink. He said that a lesson could be learned from the shrewd business man in his efforts to reach the people. He was constantly advertising. When his sales have reached millions, why not stop advertising? He knew that when he dropped out of the public eye his business did so too. The force of this was illustrated by relating an experience in the First M. E. Church. When he was first connected with it he found that but about eighty persons attended the Sunday-night services. He had 5,000 circulars printed for distribution every Saturday night, announcing the service of the evening following. There was not a store or restaurant or place into which they did not find their way. The result of this constant and persistent advertising was that in a year's time the attendance increased to 400. Another incident was related. In a shoemaking suburb of Boston of 5,000 people there were no churchgoers. Every Saturday night texts were distributed through the shops, "Remember to keep holy the Sabbath," among others. In three years there was a church of over 700.

THE newsdealers of New York are taking a hand in the newspaper war that has been raging in that city for some weeks past. The cuts on prices of the papers are a serious loss in profits to dealers. The profits to the dealer are now not more than one cent on the highest priced papers and only one-half cent on the lower priced. Indignation meetings are being called by the newsdealers to express their protest against the new methods of newspaper publishers.

EVERY compositor will read the award of the Arbitration Committee with interest. This number of THE PRINTER should be preserved, as it contains a complete history of the case to the present time, and is therefore valuable for reference.

# THE INLAND PRINTER,

AN OPERATIVE JOURNAL, CONDUCTED BY WORKMEN.

*Published Monthly by*

THE INLAND PRINTER COMPANY,

2 TAYLOR BUILDING, MONROE ST., CHICAGO.

J. W. LANGSTON, President.  
S. H. TRELOAR, Vice-President

JOS. PEAKE, Sec'y-Treas.  
H. H. HILL, Editor.

PRICE \$1.00 PER YEAR.

CHICAGO, OCTOBER, 1883.

THE first number of THE INLAND PRINTER is now before you. We do not deem any excuse necessary. That a medium through which printers and kindred workers may be able to express their ideas and receive encouragement from their brethren engaged in the same calling is necessary there is no doubt. We have often wondered why the business of printing, to which all other lines of industry necessarily resort for the purpose of interchange of sympathy and experience, was not better known through our own art. There is scarcely a line of business so scantily represented as the one that thus represents all others. Is it on the same enterprising principle that the farmer sells all his freshest eggs, yellowest butter and finest apples, and keeps the poorer articles for his own use? Or is it the careless method that some shoemakers have of allowing their own children to go barefoot, and that of some ministers permitting their boys to learn theology on the streets after nightfall? Whatever may be the cause, whether negligence or lack of confidence or enthusiasm for the work, it should not exist.

We know you will be pleased with our project. We hope you will like our first number; if you do, commend the enterprise and give it the encouragement of your subscription and an occasional item of news; if not, be fair and suggest some means of improvement.

As working-men ourselves, we may be pardoned if our proclivities possibly tend toward our peers, although it will be our aim to hold the balance justly, to eradicate class distinctions, to disseminate useful and instructive information, and do aught that lies within the scope and influence of a journal to promote the interests of those we seek to represent.

Our aim is, not only to make THE INLAND PRINTER a successful business enterprise, but to make it so as a result of its value to all who may be pleased to give it substantial support.

## THE GOOD OLD TIMES.

OCCASIONALLY we yet meet those who lament the innovations of newfangled notions or Yankee inventions and the attempt to supersede the respectable methods of their earlier days. When the sewing-machine came into use there were not a few who regretted the introduction of an article that would throw thousands of working-women out of employment. The reaper was condemned for a like reason and telegraphs and railroads had to fight

their way into and through many localities because of fancied injuries to labor and invested capital.

The fact that disastrous results do not follow the most revolutionary inventions only proves that useful enterprises create a demand for both labor and capital. Nail factories, watch factories, and hundreds of other new industries which have taken the place of handwork have simply absorbed millions of capital and employed thousands of hands by creating their own demand for articles that were formerly bought and used but sparingly. A hundred passengers now ride over the railroad from Boston to New York instead of the single one that traveled the same route fifty years ago in the lumbering stage-coach.

But in nothing has supply and demand grown more rapidly than in that of printing and printing materials. The locality which supported a weekly newspaper printed on a press capable of making a few thousand impressions a day now requires and is supplied from a machine that can print and fold five times as many sheets in an hour. While the mould for making the type has itself scarcely been improved in a hundred years, and while the method of setting the type remains about the same, machines for the rapid use of the type-mould and for the speedy handling of the matter after it is ready for the press are many and valuable. Not only has there been no decrease in manual labor or capital invested in book and newspaper making, but it has increased a hundredfold in as many years. There seems to be no such thing as glutting the market. As the facilities increase for the production of the articles the taste of the people for them increases. The press which today can supply only a small portion of the reading population of Chicago would have supplied the world a hundred years ago. The world then required but little reading matter and the facilities for supplying it, though crude in the extreme, were fully equal to the requirement.

## WHAT OF THE FUTURE?

A FEW years ago there were those claiming to be well informed on scientific matters who asserted that the field of electricity had been thoroughly searched and that no more useful appliances were likely to be discovered. Scarcely had the words left their mouths before electric lights and telephones began to be talked about, and now we are ready to believe that we have but just entered the border of this wonderland.

If we are to believe information lately received, the art of printing is about to see some very decided improvements which, if the anticipations of their inventors are realized, will work a revolution. A man in Chicago claims to have almost perfected a machine that will entirely dispense with type-setting. The machine is similar in its operation to the type-writer, the steel dies or types making their impressions on strips of papier maché which are to be cut into proper length for adjustment and finally to be stereotyped from sheets composed of these adjusted strips. If it were not for the adjustment, we could see how such a machine could be made practical. Should the invention be perfected, a small article, in appearance and size similar to the smallest cottage organ, might become the companion of the sewing-machine in

many houses, and the work of a number of compositors at as many cumbersome cases be superseded by this parlor ornament manipulated by a single pair of skillfully trained hands. Typos, however, need not be alarmed. A score of years may not find the machine what its friends hope to make it.

A new and revolutionary method is promised in newspaper presswork. This new system is based on the lithographic process, using, however, a zinc plate instead of stone. The impression from the types is taken with lithographic transfer ink and transferred to the zinc plate, and from this the printing is done direct. It is claimed that the plates treated in this way will print several thousand impressions, and that for small editions where it is not desired to have stereotype plates this will be a great saving, not only in the wear and tear, but that it will thereby facilitate the rapid handling of the type.

#### ABOUT FRICTIONAL ELECTRICITY

**F**RICTIONAL electricity, when it impregnates paper that is being printed, is a foe that will not easily down; and although plans innumerable have been devised, still nothing practical has yet been done to rid the pressroom of this troublesome and injurious pest. During warm weather it is scarcely noticeable, but just so soon as frost gets into the air does electricity make itself manifest, and holds sway to a greater or less extent everywhere. There are accepted laws governing the science of electricity, but when an attempt is made to remove the difficulty according to well established rules, then is it apparent there is a hitch somewhere, and theory and practice do not "jibe" when it is attempted in a pressroom. It still keeps a "hangin' round" in defiance to all. F. W. Whiting, of Boston, comes to the front with an invention which, he claims, will remove the difficulty. His device is stated to be simple and effectual; it consists in running an iron rod from the gas or water pipes in the ceiling down to the belting, the lower end being tipped with brass. The electricity flies from the belt to the rod, and from thence through the pipes to the earth. The plan is said to work successfully, not only in pressrooms, but in mills where the action of machinery generates electricity.

We hold to the opinion, however, that electricity in a printing-press is generated and imparted to the sheet as it is passing through the press, and that it is generated by the revolving of the cylinder or cylinders. Certainly the belting generates some electricity, but, with all deference to Mr. Whiting's theory, it does not, in our estimation, impart the quantity which is found in the freshly printed sheets on the fly-table.

The *Scientific American* recommends the following remedy, which we have found to be the most valuable of any of the plans thus far tried:

"The most effective remedy is to produce a damp atmosphere in the room or shop. This may be done by thoroughly wetting the floor with water. In the printing rooms of the *Scientific American* it is found that sponges saturated with water and placed on the fly-table serve a good purpose; and our printer has proposed to use pans of water having perforated covers, for the same purpose."

The wetting of the floor must be done frequently as well as thoroughly, as the water soon dries up.

#### PRACTICAL EDUCATION.

**T**HE Quincy method of giving instruction recently adopted in many of the best schools of the country may not be familiarly known by that name to many type-setters, though they are the most notable illustrations of the value of that system. By the method now in use in the Cook County Normal School, pupils are taught "how to do things by actually doing them." For example, in the study of the table of weights sixteen one-ounce weights are put into the hands of the pupil to count and compare with other weights, and especially with one weighing one pound. Then they are placed on the scales and many other articles tested by them. Fluids and solids are treated in a similar manner. Not only are maps drawn, but, with sand upon a table, mountains, valleys, continents and seas are actually made in miniature before the children's eyes, and they are required to take hold of the materials and mould them into proper shape. Not only is the impression more deeply made upon the mind, but the work is none the less rapidly done. The idea of teaching printing by theory, as advocated in some institutions of learning, is simply the reverse of the method. The only place to teach boys printing, and the only true method, is the Quincy method as practiced in all printing-offices, that of teaching them how to do the thing by actually doing it. It is a notable fact, and very easily accounted for, that compositors are almost universally good spellers and practical grammarians, made so by handling the letters, words and phrases. What we hear we may know quite well, what we hear and see we are likely to know better; but what we hear and see and handle, thus bringing into activity three of the senses, we know best. When a compositor has once made the mistake of spelling a word incorrectly, or of punctuating incorrectly, and has been required to correct the same, he is not very apt to make the same mistake again. The apprenticeship of a boy at type-setting, though he may gain but little knowledge of the rules of grammar or orthography, is usually a better school to him in those branches than any he has ever attended.

#### WHY SO MANY PUBLICATIONS FAIL.

**T**HE number of publications that realize the expectations of their originators is exceedingly small. Very many books are brought out every year by overenthusiastic authors that never pay in sales the cost of the paper on which they are printed. Some of the reasons for these failures are obvious. As a general thing we may say writers are not good business men. They can handle the pen more skillfully as essayists than as bookkeepers, and while they can sit in a quiet study and produce untold pages of manuscript, yet when they go out into the busy places of trade, they find themselves out of their element. Then an author is likely to have a very exalted opinion of his production. What he has pondered over for months or years becomes a part of his nature. He understands it perfectly; he sees all of its beauties, but loses sight of the fact that his readers are not prepared by thorough investigation to enter fully into his feelings on his pet subject, and so he is disappointed when his book comes out and does not "go



off like hot cakes." A very learned gentleman in this city devoted nearly twenty years to the study of those parts of the Bible that would prove that the statements, especially in the historical part of the book, were simply a cover to hidden sciences which were at the time recorded only in allegory. The whole scheme was very ingenious, and doubtless perfectly satisfactory to himself, and he had every reason to expect that everybody would be crazy over it, but the verdict of the few who had the patience to wade through a few chapters of the advance sheets was that the author was a monomaniac; and so it proved. He mortgaged his house for several thousand dollars to get out a large edition, and get the whole thing stereotyped for use in larger editions, which he was sure would be needed in a very short time. Nine-tenths of that first edition have never left the bindery, and the plates are worth more as old metal than for prospective editions of Bible Science. Periodicals share the same fate for similar reasons. Many a good thing in the magazine or newspaper line has died very young, either because it was not appreciated or else because its publishers had not the tact to get it well before the public. There are at this time in the United States not less than six thousand periodical publications, but that most of them are but just in their infancy is a fact that points to the many thousands of enterprises of this character that have sunk into oblivion.

#### HEAVY AND LIGHT FACED LINES.

THE *Printing and Stationery World* gives this timely advice to compositors: In composition, avoid as far as possible, the placing of heavy lines (requiring a great quantity of ink) in juxtaposition with lighter faces. If a heavy display line is required in a job composed mainly of light-faced letters, let it be one of open face, not requiring so much color as to fill up other lines that are contiguous.

The suggestion is a valuable one, which meets with the approval of pressmen, and if compositors would remember this hint and act upon it, they would greatly benefit the pressmen. More or less trouble is occasioned by disregarding the rule and the pressman is censured for not turning out the work properly. If he attempts to work the proper quantity of ink on the heavy lines, it fills up the light-faced type; to get the ink to suit the light and delicate lines, it naturally allows too little color on the heavy faces, making them look pale and gray. To get all just right is a matter difficult of accomplishment, unless the form is worked on a press carrying many rollers.

The postal notes issued by the government are pronounced a very poor job, in paper, ink and presswork. Postmasters all over the country are protesting, and the probability is that contracts made for the supply of the notes will be canceled at once, and other contracts for a better article made. A specimen of the work is posted in the government bureau of printing and engraving, over which is written the legend, "Cheap and Nasty."

MARK L. CRAWFORD, President of the International Typographical Union of North America, contributes an article to this number. It will be read with interest.

#### LEAVES FROM A NOTE-BOOK.

##### FIRST PRINTING-PRESS IN SCOTLAND.

The first printing-press in Scotland was set up in Edinburgh in 1507, by Walter Chepman and Andrew Myllar, two merchants of that city. King James IV, on September 15 in that year, granted them exclusive privileges for practicing the art. The charter set forth that those gentlemen, "at His Majesty's request, for his pleasure, the honour and profit of his realm and lieges, had taken on them to furnish and bring hame ane prent, with all stuff belonging thereto, and expert men to use the same for imprinting within the realm of the books of the laws, acts of parliament, chronicles, mass-books."

##### OXEN PROPELLING A VESSEL.

In a folio volume, entitled *Notitia utraque cum orientis tum occidentis ultra Arcadii Honorique Caesarum Tempora*, published by Froben, at Basle, in 1552, is a curious woodcut, representing a boat propelled by oxen turning wheels. The boat is ascribed to ancient Roman times, and is said to be a war vessel or ram, intended to run into and sink the vessels of an enemy.

##### SILVER TYPES.

The belief for some time prevailed among book collectors that certain books of uncommon elegance were, by a peculiar dilettanteism of the typographer, printed from silver types. In reality types of silver would not print a book more elegantly than types of the usual composite metal. The absurdity of the idea is also shown by the circumstances under which books are for the most part composed. Some one has asked very pertinently, if a set of thirsty compositors would not have quickly discovered "how many ems long primer would purchase a gallon of beer." It is surmised that the notion took its rise in a mistake of *silver* for *Elzevir* type, such being the term applied early in the last century to types of a small size, similar to those which had been used in the celebrated miniature editions of the Amsterdam printers, the Elzevirs. —*Notes and Queries.*

##### MARTIAL.

The Roman poet and epigrammatist, Martial, thus addressed one of his books: "To whom, my little book, do you wish me to dedicate you? Make haste to choose a patron, lest, being hurried off into a murky kitchen, you cover tunnies with your wet leaves, or become a wrapper for incense and pepper. Is it into Faustinus' bosom that you flee? You have chosen wisely. You may now make your way perfumed with oil of cedar, and, decorated with ornaments at both ends, luxuriate in all the glory of painted bosses; delicate purple may cover you, and your title proudly blaze in scarlet. With him for your patron, fear not even Probus" [M. Valerius Probus, the celebrated grammarian].

##### THE PRESS IN MISSOURI.

The printing-press and weekly newspaper were established in St. Louis in 1808, by the late Joseph Charless. Its earliest issues were on cap paper, the first number being dated in July, 1808. The name of the paper was changed with that of the territory. It was first called the *Louisiana Gazette*, then the *Missouri Gazette*, and finally, in 1822, in



other hands, it took the name of the *Missouri Republican*. Another weekly paper, called the *Western Journal*, was started in St. Louis in the spring of 1815.

## COPY MONEY.

In Moxon's time—1677-96—each compositor received a copy of the work on which he was employed, or, in lieu of it, a sum of money, which was termed copy money. This custom has long been abolished, and no remains of it exist, though a few years since a suggestion was made in a London journal that a copy of each work published should be presented by the author to the proofreader engaged upon it. We have never heard whether this suggestion was acted upon.

## BLACK LETTER.

Black letter was introduced into England in the fourteenth century, and was the character generally used in manuscripts before the invention of printing. In the old English records Roman characters preceded the Gothic or black letter; and the first eighteen books printed in the city of Paris—anni 1470-2—were in a handsome Roman letter, formed in imitation of the characters of the Augustan age. Some of these books began on the left-hand page.

## SIGNATURES.

Signatures, or alphabetical letters placed at the bottom of the page for the binder's direction, were first introduced in 1476, by Antonius Zárutus, a printer of Milan, in a work entitled "Platea de Usuris." Some of the early printers used to place at the end of their books a *registrum chartarum*, consisting of an assemblage of all the signatures, in the order in which the sheets or smaller divisions of the work were submitted to the press, with other matters of information. Mr. De Vinne, in his recent "History of the Invention of Printing," placed the signatures so far below the page that, when the book was bound, the signatures were cut off. It seems an excellent idea.

## FIRST PAPER-MILL IN THE WEST.

The first paper-mill west of the Alleghanies—called the "Redstone Paper Mill"—was erected four miles east of Brownsville, Tenn., in January, 1796, by Samuel Jackson and Jonathan Sharpless.

## PUNCTUATION.

The following extract, containing the ancient mode of punctuation, is from a work entitled "Ascensius declynsions with the Plain Expositor." The book is a quarto, without date, place or printer's name. It is ascribed to Wynkyn de Worde, from a peculiar type used in another work known to have been executed by the same printer:

Ther be fue maner pontys, and diuisions most vside with cunnyng men: the which, if they be wel vsid, make the sentens very light, and esy to vnderstonde both to the reder, & the herer, & they be these: *virgil*, come, parenthesis, playnt poynt, and interrogatif. A *virgil* is a slender stryke: lenyng fywarde thiswyse, be tokenyng a lytyl, short rest without any perfetnes yet of sentens: as betwene the fue poyntis a fore rehersed. A come is with tway titlis thiswyse: betokynyng a longer rest: and the sentens yet ether is vnperfet; or els, if it be perfet: ther cunmith more after, longyng to it: the which more comynly can not be perfet by itself, without at the lest summat of it: that gothe a fore. A parenthesis is with tway crokyd virgils: as an olde mone, & a neu bely to bely: the whiche be set on theton afore the begynyng, and thetother after the latyr ende of a clause: comyng within an other

clause: that may be perfet: thof the clause, so comyng betwene: wer away and therefore it is sowndyde comynly a note lower, than the vtter clause. yf the sentens cannot be perfet without the ynner clause, then stede of the first crokyde virgil a streght virgil wol do very well: and stede of the later must nedis be a come. A playne poynt is with won titill thiswyse. & it cumeth after the ende of al the whole sentens betokynyng a longe rest. An interrogatif is with tway titlis; the vpper rysyng this wyse? & it cumeth after the ende of a whole reason: wheryn ther is sum question axside. the whiche ende of the reson, tryng as it were for an answare: risyth vpwarde. we haue made these rulis in englishe: by cause they be as profitable, and necessary to be kepte in euery mother tunge, as in latin. Sethyn we (as we wolde be god; euery preacher wolde do) haue kept owre rulis bothe in owre englishe, and latyn; what nede we, sethyn owre own be sufficient vnogh: to put any other exemplis.

H. R. B.

## IN THE PRESSROOMS.

The past season has been one of extreme dullness in most of the pressrooms throughout the city; but during the last few weeks there has been greater activity and a decided improvement in the condition of things. The prospect is still more cheerful, and we look forward to having a lively and prosperous fall. Orders for next year's calendars are already coming in and this class of work forms no small item of the general routine in the pressrooms toward the end of the year. The designs thus far shown are very elaborate, and they bid fair to surpass all previous efforts. Some of the pressrooms are at work getting out handsome holiday books. Each succeeding year brings more of this line of presswork, and it becomes daily more apparent that in the future, not far distant, Chicago will be a rival that the Eastern cities can by no means ignore.

Cleanliness is an essential requisite in the pressroom, and this fact should be impressed upon all who are employed in that department. A clean and tidy job cannot be executed if the presses and wrenches are begrimed with oil and ink; if the feed-boards and stock and fly-tables are dirty, or if the towels are wet and grimy. Keep the presses clean and free from grease, even though it requires a large quantity of rags or wipers. Have a good supply of soap at the washing-sink that will take ink and dirt off the hands readily, and by all means keep clean and dry towels hung up and do not try to economize and save a few cents on the wash-bill. Do not let them become so damp and filthy that employes are compelled to wipe their hands on sheets of paper to get them clean. Boys, especially, are not overfond of washing their hands, and one can depend upon it, they will not abuse the privilege and use the towel oftener than is necessary. Hold out every inducement to do work neatly.

RECENT developments among the press inventors of the East make it appear probable that in ten years' time, or less, the entire system of newspaper presswork will be again completely revolutionized. The new system seems destined to be based on the lithographic process, but with a zinc plate instead of a stone to work upon. A clean impression of a page of type taken on a hand-press with lithographic transfer ink, is transferred to a zinc plate and the printing done direct from that. Two such plates, hooked on to cylinders in juxtaposition print both sides simultaneously and without any "offset" or difficulty in adjustment. The effects will be to reduce the number of

cylinders at work, to save wear and tear of type, and to simplify and accelerate every operation about a pressroom. Each plate, so treated, it is claimed, will be good for 10,000 impressions, and will be good for repeated use by the mere washing away of the transfer ink.—*Journalist.*

Mr. A. B. AUER, formerly of this city, but now superintendent of the Government pressrooms at Washington, has produced a plan whereby slugs or metal furniture are prevented from working up. He accomplishes this object through having the sides grooved or roughened. Mr. Auer has been granted a patent on his device, one half of his interest being assigned to S. P. Rounds, Public Printer.

THERE are twelve Pressmen's Unions in the United States and Canada, respectively: Washington, No. 1; Detroit, No. 2; Chicago, No. 3; Philadelphia, No. 4; Ottawa, Ont., No. 5; St. Louis, No. 6; Milwaukee, No. 7; Boston, No. 8; New York city, No. 9; Toronto, No. 10; Cincinnati, No. 11, and Galveston, No. 12. The last named union obtained its charter since the International Typographical Union congress adjourned.

At the annual convention of the International Typographical Union, held at Cincinnati, in June, Mr. Rudolph Timroth, delegate from Chicago Pressmen's Union, presented the following resolution:

In view of the growing importance of our branch of the business; the labor, skill and intelligence required on our part; the rapid increase of our Unions from three in the year 1875 to eleven now, with prospects of increasing tenfold; the unity, perseverance, and energy of our members, and more particularly our success wherever organized, we respectfully ask on behalf of the Pressmen of North America the alteration of Section 1, Article I, of the Constitution of your Union by the insertion of the word "Pressmen's," so as to read: "International Typographical and Pressmen's Union of North America."

The resolution comes up for final action at the next session, which convenes at New Orleans in June of the coming year.

THE Lumberman Publishing Company has enjoined Rand, McNally & Co. to prevent them from publishing the "Lumberman's Directory and Shipping Guide," claiming that on January 19, 1883, they sold Rand, McNally & Co. all the electrotype plates of the "Standard Molding Book," "Universal Price-List" for sash, doors and blinds, together with the copyrights of the same, etc., and agreed for ten years not to publish such works or any similar publications. On the other hand, the defendants agreed for ten years not to "print or publish any paper or publication in the interests of the lumber trade that may or can divide with or diminish the patronage that is now or may be enjoyed during the said period by the *Northwestern Lumberman*." The complainant company publishes a weekly paper called the *Northwestern Lumberman*, and other publications, directories, and reference books addressed specially to the lumber trade. The defendants are now actively soliciting advertisements for a "Lumberman's Directory and Shipping Guide," which, it is complained, is a direct rival to complainants' journal and in contravention of the agreement above referred to, and will inevitably cut into complainants' business. The latter therefore ask that the defendants may be perpetually enjoined from publishing their proposed directory.

OVERWORK is a mistake. The man who works overtime, particularly in the pressroom, never appears better in pocket than those who are contented with the ordinary hours, but he is far worse in constitution than those who have not overworked themselves, the latter becoming usually prematurely old.—*Ex.*

#### AWARD OF THE ARBITRATION COMMITTEE.

AT the last regular meeting of Chicago Typographical Union the Arbitration Committee presented the following report, which will prove interesting:

*To the Officers and Members of Chicago Typographical Union.*

Your Committee on Arbitration to whom was referred the duty of selecting an arbitrator on the part of the Union and defending the interests of your members before that board when formed, would respectfully report that on the Monday following the Hershey Hall meeting of the Union your committee met and selected Judge Rogers to act on the part of the Union. The newspaper proprietors selected Henry W. King. These two gentlemen appointed Judge Lambert Tree, and this completed the Board. The understanding with the proprietors was that we were to present as much of the case as possible in writing, as the gentlemen composing the board had so desired. Your committee submitted the following as a statement from the Union side.

The Typographical Union was organized about thirty-one years ago, and had then, as it has now, for its objects the maintenance of an equal minimum scale of wages and aiding the disabled of the trade. In order to carry out its objects, the association adopts a price for typesetting, below which no member is permitted to work, and levies certain monthly dues to meet expenses. In each establishment recognizing this association, the employees of the composing-room are organized into "chapters," which bodies owe obedience to the Union, and give force to the laws enacted by the parent association. The objects of the rules adopted are for the maintenance of an even minimum rate of wages, to prevent one member securing an advantage at the expense of the others, or allowing one establishment advantages over another by lower prices or lax construction of the rules.

In June last the aforesaid association changed its scale of prices from 40 to 45 cents per 1,000 ems on morning, and from 37 to 40 cents on evening and weekly newspapers. Previous to this action the employees of each office were ordered by the Union to confer with their employers and ask for the advance. At these conferences a large number of proprietors agreed to pay the prices asked by their employees, provided the Union so ordered. After the action of the Union voting the advance, that body instructed its executive officers to further confer with the employers before having the new scale go into effect. At the conferences which followed, many of the larger offices requested that the new scale be not enforced until the 1st of October, while a few offices demurred to paying the advance at all.

These facts were reported to the Union, and, in accordance with the constitution of that body, an arbitration committee of five members was elected, to meet a like number of the proprietors and agree upon a scale.

The same meeting that ordered the election of the Arbitration Committee also voted to postpone the date for the advance taking effect until October 1st, to meet the views of the majority of the employers, which advance (40 cents on evening and weekly and 45 cents on morning newspapers) was to take effect at the time named, provided the joint action of the proprietors' and Union's committee did not modify the scale.

The committee of the Union, after two conferences with the proprietors of the leading newspapers, failed to secure their assent to the new scale. But the Union and proprietors agreed to leave the final decision to a Committee of Arbitration—the proprietors to choose one, the Union one, and these two to agree or choose a third, their decision to end the controversy.

In presenting the claim for an advance, the committee representing the Typographical Union find themselves hampered by the fact that there is no standard by which to measure either the value of the services rendered or the just compensation therefor. They believe, however, that the population of a city regulates, in a great degree, the expenses of the workman, and that the prices paid and wages earned for the same kind of work, either here or elsewhere, performed under similar circumstances and surroundings, would make a basis as nearly correct as could be suggested.

The claim of the Union is, that the wages now paid for piecework are less than men are able to live on and make provision for the future; that living expenses in Chicago are as high as in any large city in this country; that their work extends farther into the night (and frequently through night into day) on morning papers than in any other city; that the scale of the Typographical Union is a purely minimum scale, below which its members are not permitted to work, and is so treated in the large cities outside of Chicago, and in Chicago except as to piecework; that the average earnings of compositors in Chicago are below the average paid in cities of similar population throughout the United States; that the offices are generally prosperous, and have largely increased their business, but at the same time have reduced the wages of their piece-hands; that the advance asked will

only give the average wages paid in cities of like population for similar service.

Books and newspapers are nearly all printed by the piece system, while such work as blanks, railroad timetables, posters, etc., are executed by men who are employed by the week.

The price paid on morning papers is 40 cents per 1,000 ems, or square of the body of the type in which the work is printed; the book and evening and weekly newspaper men receive 37 cents for the same service—the difference in price being the difference between night and day work. The prices vary according to locality—the larger cities paying the highest prices.

The prices also change, as instanced by the fact that in Chicago in 1871 the price on morning papers was raised from 50 to 55 cents, in 1873 fell to 50, a year afterward fell to 47, about a year after that was forced to 42 cents, then to 40, and finally to 36 cents, from which point it reacted to 38, and then to 40 cents, where it now rests; the price on evening and weekly papers meanwhile ranging from 3 to 5 cents lower.

Seven hours' type-setting on piecework is a requirement of the Union, for the reason that in a less number of hours the men could not make wages. In order that a man may set type for seven hours, it is necessary that he distribute about three or three and one-half hours; and, work as close as they may, the men average at least eleven hours per day in the office. A good compositor will set less than 1,200 ems per hour, or 8,400 ems in the seven hours.

The time at work on morning papers may be divided thus: Distribution, from 1:30 to 4:30 P.M.; composition, from 7:30 P.M. to about 3 A.M. Then, if not on late phalanx, they go home; if on late phalanx they remain, on an average, till 3:45 A.M., and are then dismissed. These phalanxes are necessary on account of taking the late dispatches.

Evening-paper men work from ten to eleven hours per day, seven hours being devoted to type-setting, and the other time to distribution. Nearly all of their work is done in the daytime, only the distribution running into the night. These men average about \$3 per day, or less than 30 cents an hour.

It would be an extraordinary force of men that could average 1,200 ems per hour; and this will be better understood when attention is called to the fact that, in order to perform this feat, a man has to pick up and place in position 2,400 separate pieces, in accomplishing which his right hand would have to travel nearly one mile and a half, stopping every eighteen inches to alternately pick up and place in position a type.

It will be seen that the very theory of piecework is to call forth all the energy a man possesses. The amount of his wages depends on the number of pieces he places in position, and, as a consequence, each man does his best. The constant tension put on a man makes steady work very wearing.

The piece system secures the greatest amount of work for the least amount of money, and is the sole reason for its adoption.

The compositors are the victims of a peculiar science of business that reasons where large bodies of men are employed low wages should be paid, regardless of the real value of the services rendered.

The larger the number of men, the greater the inducement for a raid on their earnings, as a small shave from each man will make a large gain for the employer. Ten years ago the compositors were conceded wages in proportion to the work they performed; but as the establishments grew larger, and more printers were employed, the wages grew less. When the largest office a party to this controversy employed between 30 and 40 men, it paid from 50 to 55 cents per 1,000 ems; when it employed between 40 and 50 men it paid 47 to 42 cents; and when it employed between 50 and 80 men the price went as low as 36 cents; and similar reductions have followed every fresh evidence of increased prosperity. This applies equally to all the offices parties to this controversy. During this period there has been no appreciable reduction in the wages paid to the other employes of these establishments. The earnings of the piece-hands have, during the past ten years, fallen off from \$10 to \$15 per week; while the other employes not only have maintained the wages they were then receiving, but have secured a reduction in the number of hours of work.

The employers are not governed by their necessities in regulating the price to be paid to piece-hands. The richest of the establishments pay the same as the poorest, and, no matter how low the price may be, there is nearly always a squabble to maintain it.

Young men are constantly seeking employment in the large offices, but after a little while relinquish it and go away, satisfied that there is no profit in that kind of work. A few of these young fellows marry and remain. Very few of them ever get money enough ahead to buy a home. When sickness comes, and they are unable longer to work, their wages stop. If they have saved nothing, they become charges on their fellows. No matter how faithful the services, there is no obligation existing between an establishment and its piece-hands. There is no vacation for them. Work must go on incessantly, or debts and other evils will follow, and when death comes, those dependent on them are generally in absolute poverty.

The constant flow of men back and forth affords an employer an opportunity of doing great injustice to his employes. There are two

classes in the printing business—one resident and the other floating. If it were not for the floating force, the employers would willingly pay better wages to the resident printers; if it were not for the resident force, the floaters would compel the employers to pay more wages.

Were it not for the Typographical Union and the chapels organized under it, the suffering among disabled printers would be very great. The Union gives assistance to the sick and buries the dead, but the heavy demands on the general association make necessary chapel organizations, and these two, acting together at the expense of the men, in a measure afford the same assistance in this trade, that is, in many instances, given by the employer at his own expense in other branches of business. It is manifestly unjust for an employer to take advantage of the necessities of the men, and require them to work for wages that afford them no opportunity of providing for the future, and that must, sooner or later, leave them a charge upon the public.

In this city the rates paid on piece-work amount to about 33 cents an hour for night, and less than 30 cents an hour for day composition, while weekly wages are from 30½ cents per hour up for day work—the best weekly hands always being paid more wages than the Union demands. The figures given above as the earnings of piece-hands represent the amount in gross; the net earnings cannot be estimated accurately, there being different necessary trade expenses in the various offices. A close estimate places these trade expenses at two cents per 1,000 ems.

The Western Union Telegraph Company pays its first-class operators 10 cents per hour more than piece-hands on newspapers in this city would receive at the increase asked. The only daily newspapers in the United States in which the compositors are paid by the week are in Albany, N. Y. The rate of wages paid there for nightwork is \$21 for six nights of eight hours each, or 43¾ cents per hour.

The number of cents per 1,000 ems paid the piece-hand is not a measure of the number of cents the piece-hand can earn per day or night, as verified by the fact that while the Cincinnati papers pay 40 cents per 1,000 ems (the same price as paid in Chicago), a piece-hand on the Cincinnati *Enquirer*, for instance, will earn more money in less time than on any Chicago paper; and while the difference in price between the best offices in New York and Chicago is but 6 cents per 1,000 ems, a piece-hand in New York would be paid nearly \$1 more than he could earn in Chicago in an equal number of hours. These facts apply to Boston, Philadelphia and St. Louis, as well as to Cincinnati and New York. Morning-paper work is most destructive to health. Consumption is the great destroyer of printers. Out of 196 deaths among the printers of Berlin, 126 died of consumption. It is probable that statistics would show about the same state of affairs to exist in Chicago. In our burial lot at Rose Hill are 54 members. Of these we have only recorded the cause of death in 41 cases. Twenty of the 41 died of consumption, and of these nine-tenths were morning-paper men.

Chicago and New York, from about 1861 to 1871, worked practically under the same scale of prices, with the single exception that for weekly hands the Chicago scale was \$1 higher than New York, but after the great fire rents in Chicago went up, and the Union raised the price to 55 on morning and 50 cents on evening and weekly papers. This remained the price until the panic, when, at the request of the proprietors, the scale was changed to 50 cents on morning and 45 on evening papers. A year after this the proprietors, believing that the prices paid in Cincinnati and St. Louis were lower than those of Chicago, demanded a further reduction to 45 cents. The men did not think the demand fair or warranted by the prices paid in the other cities of the country, and agreed to leave it to an arbitration; and, the proprietors agreeing to this, the arbitrator decided to reduce the men three instead of the five cents asked by the proprietors. A year after this the proprietors made a demand for another five cent reduction, and this time would accept no arbitration, and the scale was reduced to 42 and 38 cents. In about six months the *Post*, an evening paper that was kept afloat for financial and political work, notified the Union that it wanted a reduction; and this being refused, the *Post* secured what men it could, and continued publication until the banks refused to longer pay its expenses, when it closed its doors. The Union, fearing a contest at that time with the other employers, reduced its scale to 40 and 36 cents, and all of the proprietors promised they would return to the 42-cent level when times got better. After this the *Inter Ocean* came to the conclusion to endeavor to have its work done for still less, and reduced to 36 cents. The other proprietors claimed that unless the *Inter Ocean* was forced up they would come down; and down they all went to 36 cents, and evening papers to 33.

At the beginning of this lowering of prices much of the work on morning papers was done in the daytime, type-setting beginning at 3 P.M. or thereabouts, running till 6, resuming at 7:30, and stopping at or about 2 A.M. When they had reached the 36-cent level type-setting began at 7:30 P.M. and ended at 3:45 to 4 A.M., as it is now. These reductions affected more than twice the number of men those gentlemen had in their employ. At 36 cents and 33 cents situations in the daily offices amounted to nothing, so in a little while the men informed the proprietors that they could do better elsewhere and must have more money, and the wages were raised two cents, to 38c; but men could still get better pay outside of their employ, and they had to raise the



wages to 40 cents. In the meantime New York, Boston, Philadelphia, Cincinnati and St. Louis had fallen, but not to the low price of Chicago. St. Louis fell 10 cents from its highest price—the same as Cincinnati—to 40 cents. The Union establishes a merely minimum price in New York, Philadelphia and Boston, all of the leading offices in and out of the Union paying a higher rate than the Union demands, and the men do not have to work as late in the night as Chicago men, the day force working about the same hours. In other cities they quit work from 2 to 2.30; here from 3 to 4 A.M. on morning papers, making work here more wearing. The Union claims that the wages to be paid in Chicago cannot be fairly estimated by comparison with cities of smaller population, but that where comparisons are instituted, it should be with men working with like surroundings as its own members. The Union submitted to the proprietors at their conference with its committee the proposition to ascertain the highest price paid in Boston, New York, Philadelphia, Cincinnati, St. Louis (whose combined population, divided by five, gives just about Chicago's population), and that the average be the pay its members were to receive, the Union to pick one office in each city, which office must have continuously in its employ 45 men. We hold that the cities named are the only ones we can fairly enter into comparison with.

The following table shows the average price per 1,000 ems paid by the leading newspapers in the cities named, compared with the price paid in Chicago:

New York Herald.....	46c
New York Sun.....	46
New York Times.....	45
Boston Herald.....	45
Boston Journal.....	42
Philadelphia Public Ledger.....	45
St. Louis Globe-Democrat.....	40
Cincinnati Enquirer.....	40
Average.....	43 3/4c.
Price per 1,000 ems in Chicago.....	40
Difference in favor of other cities.....	3 3/4c.

The following shows the average earnings of the men in several of the leading newspaper offices in the cities named:

New York Herald, average earnings.....	\$4 41
St. Louis Globe-Democrat, week ending May 1.....	4 16
Philadelphia Public Ledger, week ending Aug. 4.....	4 02 1/2
Boston Herald, average earnings.....	4 00
Cincinnati Enquirer, week ending Aug. 19.....	4 12

Average earnings.....\$4 14 1/2

The above averages were taken from the books of the several newspapers.

The following are the averages of the morning papers in Chicago:

Herald.....	\$3 55
News.....	3 60
Tribune.....	3 93
Inter Ocean.....	3 77-7

Average in Chicago.....\$3 71-4

The difference between the average daily earnings of the men employed on the morning papers of Chicago and those employed on the other papers named, according to these tables, is 42 1/2 cents; while, taking the highest average made in Chicago, that of the *Tribune*, there is still found a balance of 21 1/2 cents in favor of the men employed in other cities.

While the average per day (or night) shows this difference to the disadvantage of the Chicago workman, an average of wages earned in proportion to the number of hours worked would show a still greater disproportion.

In the cities with which we propose to make comparison, the work of type-setting commences at about the same time in the evening as on Chicago papers; but it is seldom that the men on the Boston, Philadelphia and New York papers work later than 2 or 2.30 A.M., and the men in Cincinnati and St. Louis usually quit work at 2.30, seldom working as late as 3 A.M. Giving three hours as an average for distribution, these men work about 11 hours, and their wages average about 37 cents per hour; while the average made on Chicago papers will not exceed 33 cents per hour.

That the present rate of wages is too low is evidenced by the fact that a large number of men working by the week receive higher wages than are demanded by the scale of prices of the Union. For instance, the book and job offices of Rand, McNally & Co., J. M. W. Jones & Co., and Poole Bros., employing in the aggregate eighty-six men on weekly wages, pay twenty-four of their men more than the prices asked by the Union.

Some of the establishments employing piece-workers also show a recognition of the fact that the price per 1,000 ems demanded by the scale of prices is too low, and have voluntarily raised the price paid to

their employés. For instance, the *Interior* office, employing piece-men at daywork, pays 3 cents more per 1,000 ems than is demanded by the Union, and the American Press Association, employing a night force, has raised the price per 1,000 ems 2 cents.

Briefs were submitted by the proprietors. The *Journal* claimed a reduction and justified the claim by comparison with a number of smaller towns. The *News* indorsed this request for evening papers, and opposed an advance in the price of composition on evening or morning papers. The *Herald* sent two lines of a brief, stating that they could not afford to pay the advance. The *Tribune* sent a very long statement, arguing against the advance, showing earnings of compositors, etc. The *Inter Ocean* brief was never seen by any of your committee, but it was said by a representative of the publishers, who claims to have seen it, to have simply shown the earnings of the compositors, and to have opposed a raise in the scale.

When the Board met two representatives of the Union were present to correct any misleading statements in the briefs of the proprietors, but the Board declined then to take any evidence or hear any statement, relying for the time on the written arguments in their hands, and Mr. Patterson, of the *Tribune*,—the only proprietor who put in an appearance—urged that so far as as he was concerned he wanted to submit the case on brief and not take evidence. Your representatives withdrew and the Board was never seen again in session. They, however, continued their deliberations for several hours on Friday and met again Saturday, and rendered the following decision of the two hours' session:

*In the matter of the dispute between the Printers and Publishers as to the propriety of making modifications in the existing scale of prices:*

The undersigned, to whom said matter has been submitted for arbitration, by agreement of both parties, having carefully considered the arguments and statements of fact filed by respective parties, are of opinion that there should not at present be any modification of the existing scale of wages, and therefore so award.

JOHN G. ROGERS,  
HENRY W. KING,  
LAMBERT TREE.

CHICAGO, September 29, 1883.

**THE BIGGEST JOB IN THE WORLD.**—The Government Printing Office recently completed what is probably the biggest job in the printing line attempted in this or any other country. The job referred to was an order given by the Treasury Department for 50,000,000 labels, to be attached to tobacco packages as evidence that such packages have been inventoried for the purpose of ascertaining the amount of rebate due the dealer or manufacturer under the new internal revenue law. Some of the details of this label job will be interesting, as showing the enormous capacity of the Government Printing Office, and the immense amount of money the government saves by doing its own printing. The form for the label was electrotyped and one hundred copies taken of it for each of eight presses. At each revolution of the eight cylinders eight hundred labels were printed, and it took the eight presses six and one-half days to do the presswork. The job required one thousand reams of paper and one thousand dollars' worth of red ink, at an average price of \$1.50 per thousand impressions, which the government would probably have had to pay to a private printer. The presswork alone would cost \$75,000. Public Printer Rounds says that it was impossible for even those in charge to comprehend fully the enormous facilities of the Government Printing Office. "Not counting the clerks, we have 2,200 employés, with no end of material to work with. With our electrotyping apparatus and ability to put twenty fast presses at work on a single job, if necessary, there is nothing in the world that can equal the capacity of this establishment. We buy paper and ink much cheaper than the wholesale dealers can. The government saves millions of dollars by doing its own printing, and gets the work done better and in less time than it could be done by contract. The 50,000,000 label job, is, I believe, the biggest job of printing ever turned out in this country or the whole world."—*Cin. Com. Gazette*.

The *Alta California* was the first newspaper established in San Francisco. It has lately been purchased by ex-Lieut. Gov. Johnson, who will change it to a democratic paper.



## CORRESPONDENCE.

(While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed, therefore our correspondents will please give names, not for publication if they desire to remain incog., but as a guarantee of good faith.)

## A GOLDEN WEDDING.

To the Editor: SOUTH BEND, Ind., September 20, 1883.

On yesterday evening occurred one of the most pleasant events of the season, illustrating the truth that not all printers die young, if they are notably pious. Mr. and Mrs. B. F. Miller, who have now traveled the matrimonial road fifty years, celebrated the golden wedding, receiving many splendid presents from their friends, some of which corresponded in character to the particular event, being of the precious metal itself. Mr. Miller is one of the veteran printers of Indiana, having been engaged in the business for more than half a century.

J I C.

## A SELF-MADE MAN.

To the Editor: ST. LOUIS, September 27, 1883.

You have by this time, no doubt, learned of the death of Mr. George Knapp, so many years connected with the *St. Louis Republican*, and for nearly half a century proprietor. He was a remarkable illustration of a successful self-made man. When only twelve years old he entered the *Republican* office, and at the age of twenty-three became a partner. His connection with the paper, as I am informed, extends over a period of nearly sixty years. I do not know of a case in this country where any one has had such a long connection with a similar enterprise. The title of colonel which he bore was obtained by being elected lieutenant-colonel of the St. Louis Grays engaged in the Mexican war.

Yours,

SOL. SMITH.

## A SYMPATHIZER.

To the Editor: BLOOMINGTON, September 24, 1883.

I am glad to learn that after all the printers of the West are to have a medium, through which they may give vent to their long pent up wisdom, and from which they may absorb aid and comfort in their work. I was afraid the suspension of the *Printer* would be the knell of all such enterprises in the West. May your success in this laudable work be great. Perhaps you would not object to an item of historical interest relating to the first printing-office in this part of the State. The *Observer* was the first paper in this city, and was established here in 1837. It was a kind of joint concern started by James Allin, Jesse W. Fell, and A. Gridley, names which have become prominent far beyond the confines of this city or state. The paper has had but few changes, either in proprietors or name, since its organization. It is now known as the *Pantagraph*, a daily of large circulation and influence.

J. V.

## PRINTERS' EXPOSITION.

To the Editor: DES MOINES, Iowa, August 2, 1883.

The article in the June number of *THE CHICAGO PRINTER* just received, in regard to an exposition of the appliances of printing, meets with my heartiest approval.

But why not combine it with those of binding? That would give those of us who are engaged in both printing and binding, and we are many, such an opportunity to examine the best machinery, appliances of all kinds, and to gather new ideas and see things we never dreamed of, as could be obtained in no other way.

I believe that if such an exposition were held it would be patronized by the majority of the printing and binding fraternity who could possibly attend it.

That it would be of great benefit to the manufacturers of such appliances; give such an impetus for good, to both branches of the business as they have never had before; and pay untold per cent on the investment to those who attend, there is not the shadow of a doubt.

Hoping that such an exposition may be had, and that at the earliest possible moment (next summer would be the best time),

I am, yours respectfully,

J. F. GIRTON.

## PIE-CRUST PROMISES.

To the Editor.

One of the essential features of a successful printing-house is promptness and punctuality in carrying out the promises made to the customer. I know of no trade where the want of this quality entails more dissatisfaction to its patrons and consequential damage to the tradesman than ours. This may arise from various preventable causes, sometimes by undue preferences in the filling of orders, or by miscalculations in the requisite amount of time needed for the work, frequently by illy considered, hap-hazard promises, and more often through lack of system in engineering the office. Apropos of system, a few days since, it was my good fortune in the ordinary course of business to visit a printing-house where the advantages of system were exemplified in an eminent degree. Every implement and article had its appointed place and was kept there when not in use, a rule of the establishment making it imperative on each employé to carry out this system; the floors were scrupulously clean and a person appointed to keep them so; no heaps of cuttings, dirty paper, empty ink tins or oily rags (the usual ornamentation of a printers' pressroom), were anywhere discernible, but order and cleanliness were manifest to a degree obtainable only by system. Sort drawers properly labeled and accessible only to one man (the foreman, I believe, or his deputy), who is held responsible for their orderly keeping were in use. I observed the same degree of order maintained in the office department, and was somewhat struck with the facility with which an argument was squelched. A customer was ordering a duplicate of a job of work which had been executed some two years previously, and he having no copy was discussing with the clerk concerning the nature of the stock used before. In an instant the identical job-ticket was produced containing not only a complete history of the job, description and cost of stock, time of composition, time of presswork, etc., but also an impression of the job itself; and so throughout the whole establishment the same order and system was everywhere observable. In course of conversation with the proprietor I drew from him that promises of work were only made after due calculation, and when made it was their system to carry out the same regardless of cost. Now, Mr. Editor, for an illustration of my argument: A short time since having some business of a financial nature in the counting house of a large mercantile firm in the city, I witnessed a colloquy between the managing clerk and a subordinate:

Sub. "I have run out of shipping orders."

M. C. "Send round to Messrs. Promise & Pie-crust and order ten thousand."

Sub. "But, sir, we are quite out, and Promise & Co. never fill us an order in less than ten days after they engage to."

M. C. "True; I had forgotten that; let Messrs. Keep-Their-Word & Co. have the order. I have heard no complaint against them in that respect, although I confess I like the other people's work best."

And so I suppose the prompt parties got the order even at the expense of inferior workmanship. I have ventured to call attention to this practice of pie-crust promises in the interest of the trade with the hope that it may redeem itself from the stigma of untruth under which it now labors. I am aware of the many and sometimes unforeseen difficulties which frequently prevent promptness, and I point to thorough system as the best means of reducing to a minimum the loss and annoyances occasioned by disappointment to customers.

Wishing your journalistic venture a patriarchal existence,

I am,

A PAPER TOUT.

PARIS has twenty-three libraries, which it is proposed to increase in number to forty. More than one-half of all the books read are novels.

THE three oldest living composers in Pennsylvania reside in Harrisburg. They are General Simon Cameron, aged eighty-six years; George W. Scott, aged eighty-five years, and Jacob Babb, aged eighty-three years.

A PRINTER in Charlottesville, Va., has performed the difficult feat of writing 3,452 words on a postal card with a lead-pencil; besides reserving a space in the center of the card, the size of a gold dollar, in which he has inscribed the Lord's prayer.

## OBITUARY.

HUGH HASTINGS, who has just passed away, was one of a group of editors whose standing and influence as writers were to this country what those of Clay, Webster and Calhoun were as public speakers. Hastings, Greeley, Raymond, Bennett, Bryant and Thurlow Weed composed a coterie of the strongest journalists that this or any other country has ever produced. Mr. Hastings began his active labors as a writer on the *Albany Daily Atlas* in 1840. He was engaged at different times on the *Weekly Switch*, *The Knickerbocker*, and lastly on the *Commercial Advertiser*, of which he subsequently became proprietor, and remained so until his death. His peculiarity was in his most stubborn adherence to party and what he believed to be a principle, never sparing enemy or favoring friend when they came in conflict with his predisposed views.

THE death of P. W. Maroney, one of the charter members of Pressmen's Union No. 3 of this city, occurred September 1. Pat, as he was more familiarly called, was well known among the pressmen of Chicago, having worked at printing from his boyhood. For over a year past he was in poor health, but rallied occasionally and worked as much as his health would permit. About six months previous to his death he was compelled to take to his bed and from that time on he gradually failed. The remains were borne to the grave by John Burke, John McMillen, M. Curtiss, M. Killey, Fred. Dewitt and Peter Pierson, members of the Pressmen's Union. The death of P. W. Maroney is the second loss which the Pressmen's Union of Chicago has sustained since its organization in 1874. The first death was that of Edwin G. Francis in 1875.

At a meeting of the Chicago Historical Society, held September 18, ex-Gov. Bross pronounced a fitting eulogy on the late James W. Sheahan, and the following memorial resolutions were adopted:

*Resolved*, That in the death of James W. Sheahan this society, our city and the entire country have sustained a great and irreparable loss.

*Resolved*, That his untiring industry, his wide acquaintance with the most important facts on all leading topics of the day, his unflinching integrity, his sterling patriotism, and his kind and generous courtesy to all men be commended as an example worthy of imitation by the young men of the country; and that this society mourns the loss of one of its most cultivated and valued members.

*Resolved*, That this report and resolutions be spread upon the minutes of the society, and that a copy duly engrossed be sent to the widow and family of our deceased brother.

All of which is respectfully submitted.

WILLIAM BROSS,  
M. E. STONE,  
WILLIAM BEYE, } Committee.

Mr. Sheahan was a veteran newspaper man. His most noteworthy labors have been on the *Times* and *Tribune* of this city. With the *Tribune* he was connected for nearly twenty years of the latter part of his life. His peculiarity as a writer was the employment of actual facts and figures for his arguments, with an observable absence of sophistry common to some newspaper writers.

At the meeting above named Hon. E. B. Washburn proposed and the society adopted the following tribute to Zebina Eastman:

"In the death of Zebina Eastman, which took place June 14, 1883, at his home in Maywood, Cook county, Ill., the Chicago Historical Society has lost one of its most honored, active and intelligent members.

"An early pioneer in the cause of anti-slavery, Mr. Eastman spent nearly his whole life in aid of the emancipation of the black race and in laboring for the downtrodden and the enslaved.

"Able, intelligent, honest, unselfish, pure of heart and of purpose, and of a christian spirit, Mr. Eastman devoted himself to the good of the human race, leaving to the world the record of a noble and well-spent life which this society desires to honor.

"The various papers which Mr. Eastman has contributed to this society at different times shall be preserved in its archives as being of great historical interest and of exceptional value.

"The secretary of the society is requested to transmit a copy hereof to the widow of the deceased."

Mr. Eastman's death is a loss not only to Chicago, but to the whole country. His labors were known and recognized by thousands, who, on account of his quiet and modest style knew nothing of the *personnel* of the man. Since 1840 he has been associated with a number of papers in the Northwest, the first being the *Genius of Liberty*, in

La Salle county, Ill. Mr. Eastman was in every sense a philanthropist, but his sympathies for humanity were more particularly drawn out toward the colored race and his pen was always ready for use in their defense.

MR. ISAAC ADAMS, the inventor of the well-known "Adams" presses, died recently in Sandwich, N. H., at the ripe old age of eighty-one years. Mr. Adams was born in Rochester, N. Y., in the year 1802, and was apprenticed during his youth to a cabinetmaker. In 1824 he left his native town and proceeded to Boston, where he entered a machine-shop, becoming in time an excellent workman. After thoroughly acquainting himself with the principles of mechanism, Isaac, with the assistance of his brother, Seth, began the manufacture of printing presses. In 1835 Mr. Adams introduced the press which bears his name, and for many years sustained the reputation of making the only power press that could print bookwork satisfactorily. The fame of the press became wide-spread, and the manufacturers amassed a large fortune from their sale. The Adams brothers disposed of their interests some years ago to R. Hoe & Co. who continued to manufacture the presses. A large number of the Adams presses are still in use in the East, but in this section of the country there are but few of them.

## ITEMS OF INTEREST.

AMONG the failures in this city during the past month were those of Clark & Edwards, and Adam Craig & Co., printers.

A NUMBER of the printers of this city took advantage of the cheap rates offered by the railroads, and paid a visit to Louisville.

THE J. M. W. Jones Printing and Stationery Co. have increased their stock from \$100,000 to \$300,000, and have filed papers with the state secretary at Springfield, to that effect.

THE Garden City type foundry has just organized, and puts forth its hand for a share of business. Its office is located at 196 Washington street. Henry Hart, Andrew Hart, William Hodge and Charles Hill are the company's officers.

THE *Pioneer-Press* Company, St. Paul, Minnesota, is having nine new presses and a large quantity of type and other material put into their office. They anticipate a big boom in the printing business and are doing what they can to help the work along. They intend making a specialty of printing patent insides.

COL. ABNER TAYLOR, of Chicago, brought suit against Beach, Barnard & Co., printers, for publishing a political document in which the plaintiff's character was defamed. Col. Taylor was awarded a verdict of \$5,000, but it is thought the matter will be compromised and the defendants excused from paying judgment.

It may be of interest to many of our readers to know that a large number of the members of the Grand Lodge of Masons, now in session in this city, are printers, who, years ago, *tramped west* in search of work, whence, later, they *traveled east* in search of Light. Some of the leading representatives are honored members of the printing fraternity.

AMONG the many attractions on exhibition at the Industrial Exposition are the beautiful specimens of printing which everywhere adorn the walls. Some of the works shown are really exquisite, they are so finely executed. The Chicago printers take the lead in fine work. Rand, McNally & Co., J. M. W. Jones Co., and Poole Bros. imprints meet the eye on most all the specimens.

THE first printing-press was brought to Illinois in 1809, by Matthew Duncan, a brother of one of the early governors of the state. The press was used for several years at Kaskaskia, the then capital of the territory, for the purpose of public printing. At that time no newspaper had yet been started within the limits of what is now Illinois, but in 1814 the first newspaper, called the *Illinois Herald*, was established at Kaskaskia, and printed on this press. Matthew Duncan was editor and proprietor. The whole territory then contained about ten thousand inhabitants, living mostly along the rivers in the extreme southern part of the state. This was quite a number of years before Chicago could boast of a printing-press or a newspaper, the first enterprise of the kind being started in the city in the latter part of 1833.

## TOM TYPO.

## TECHNICAL BALLAD.

Tom Typo was a printer good,  
A merry, cheerful elf;  
And whatsoever care he had,  
He still *composed*—himself.

Where duty called him he was found  
Still working in his place;  
But nothing tempted from his post—  
Which really was the *case*.

He courted pretty Emma Grey,  
One of earth's living gems—  
The sweetest Em, he used to say,  
Among a thousand *ems*.

So *chased* was Emma's love for Tom,  
It met admiring eyes;  
She *proved* a copy to her sex,  
And wanted no *revise*.

And Tom he kept his *pages* clear,  
And grew to be a *type*  
Of all that manhood holds most dear,  
When he with age was ripe.

He made his last *impression* here  
While yet his heart was warm,  
Just in the *nick* closed his career,  
And death *locked up* his form.

He sank into his final rest  
Without one sigh or moan;  
His latest words—"Above my breast  
Place no *imposing stone*."

## FUNNYGRAPHIC.

PROFESSOR—"Here, James, what are you doing at that ventilator?" James—"Oh, nothing, sir; I am only correcting an airer."

A San Francisco paper has sixty-one columns about the Knights Templar during the late conclave there. It would take several nights to read it through.

"GREEK? do I undershtandt Greek?" said a jolly German. "Vell, I schoost can shmile. Vy, ven I vas a leedle poy I always svim in dot greek inshteadt of dot riffer."

DIBDIN had a horse which he called "Graphy." "Very odd name," said a friend. "Not at all," replied Tom; "when I mount him it's Top-o-Graphy; and when I want him to go it's Gee-ho-Graphy."

It was in the *World's* report of a political meeting that the word "shouts" was so ridiculously misprinted as to make the blunder famous: "The snouts of 100,000 democrats rent the air," read the report.

EVERY man talks the lingo of his trade. When a plumber wants to stop his advertisement, he says, "Shut it off," and the reporter who goes to write up a funeral asks, "Has the last form gone down?"

A WOMAN, lately looking at a printing-press at work, turned to her companion, and in a most earnest manner inquired: "Well, Charlie, an' them's the things as writes the paper. Be's them what they call editors?"

A CARDIFF newspaper, in reporting the sermon of Dr. Mellor before the Congregational Union, where the Reverend spoke of "women clothed with sanctity," by an unfortunate transposition of the "c" printed the phrase "women clothed with scantity."

ACCIDENTAL HONORS. A half dozen young urchins in the advanced class of a rustic schoolhouse were being catechized by the Mentor on contemporary history, one of the questions propounded read thus: What is the name of the African monarch who fought the war in Zululand? After each boy on the crowded bench had successively failed to elucidate the problem, the boy at the end of the bench being gradually squeezed off his perch by close juxtaposition of his

neighbor ejaculated, set away, oh! (Cetewayo), and was promptly awarded the post of honor at the head of the class for his acumen. How many Solons in the busy world are pitchforked into prominence in like manner.

"I HAVE here a poem on the Jersey," said the literary editor to the chief. "What shall I do with it?" "Consign it to the waste-basket," he replied. The entire staff immediately held a consultation to ascertain if the chief really did intend to embrace the "waist" as a pun.

A DAILY paper up the Hudson reported the speech of a Fourth-of-July orator, in which he had something to say about "the fiat of the Almighty." The proofreader had never heard of "fiat money," and he was willing to bet his week's wages there was no such word in the vernacular. So he printed it "the fist of the Almighty."

THE story is told that Ernest Renan last winter had occasion to telegraph across the British Channel the subject of a proposed lecture of his in Westminster Abbey. The subject as written by him was "The Influence of Rome on the Formation of Christianity." It was published in England as "The Influence of Rum on the Digestion of Humanity."

A FEW years ago the journalist who is widely known as "Gath" wrote a Fourth-of-July article. With fervid eloquence he told how the effete monarchies of the Old World trembled in their boots when they read the declaration penned by Thomas Jefferson. "Thrones reeled," wrote the impassioned Gath. Next morning he wished he hadn't when he saw in cold type, "Thomas reeled."

THE religious quiet of our pressroom was suddenly intruded upon a day or two ago by the voice of our devil shouting:

"Only a *pantsy* blossom  
Hardly the color of *flour*!"

And looking around were just in time to see a pair of lavender pants with an ink keg clinging lovingly thereto.

AN EDITOR'S DAUGHTER. "Papa, can't I go to the store and get me a new dress?" "Why, child, you have got plenty of good dresses." "Yes, papa, but they are out of style." "Nonsense, girl! the trees always come out in the same style every spring, don't they?" "Yes, papa, and they always look green, too." Papa, aside—"One might know he couldn't get ahead of an editor's daughter." All right, go to the store and get a dress."

"IT'S IN." Douglas Jerrold, when a mere boy, was a compositor employed upon a magazine, and there he commenced his literary career, by dropping a criticism on "Der Freischutz" into the editor's box. A night of anxiety and doubt was succeeded by a day of great elation, when the editor next morning handed him his essay to compose, with a note addressed to the anonymous contributor, requesting further contributions. His sisters have told of his occasional transports of boisterous delight, when he would burst into the house, waving a little pamphlet in his hand, and shouting: "It's in!" "It's in!"

THE misplacing of the types makes authors say some queer things, turning what was designed to be serious and wise into the ludicrous. The mistakes sometimes escape not only the proofreader but even the author himself, who usually looks over the corrected proof-sheets with great care. During the early part of the late war, when fractional currency was very scarce, a merchant in central Illinois issued a large number of copper coins for use in his business. One side of the coin bore the device of the American flag, around which were the immortal words of the then Secretary of War Gen. Dix: "If any one attempts to pull it down shoot him on the spot." The engraver either put in too many o's or else the author having done so, and the engraver following copy a little too closely, made it read: "If any one attempts to pull it down shoot him on the spoot." It would seem impossible that such a mistake should escape an engraver's notice. Of course with type-setters, there being so many pieces to handle, and considering the rapidity with which they are placed in position, it is a wonder to any one but the compositor himself that the errors are so few.

THE article on the "Need of an Apprenticeship System," by A. C. Cameron, deserves a careful reading and consideration. Mr. Cameron knows what he is talking about and knows how to tell it.



## THE INLAND PRINTER.

### SUBSCRIPTION RATES.

One dollar per annum in advance; for six months, Fifty Cents; single copies, Ten Cents.

THE INLAND PRINTER will be issued promptly on the first of each month. Subscriptions, payable in advance, may be sent to the Secretary by postoffice order or two cent postage stamps.

THE INLAND PRINTER will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in the printing profession, and printers throughout the West will confer a great favor on the Editor of this Journal by sending him news pertaining to the craft in their section of the country, particularly individual theories and experiences of practical value.

### ADVERTISING RATES.

#### PREFERRED PAGES.

One inch per insertion .....	\$2 00	1/4 Page per insertion .....	15 00
1/2 Column " " .....	10 00	1/2 " " " " .....	25 00
1 " " " " .....	18 00	1 " " " " .....	40 00

#### OTHER PAGES—Publisher's Option.

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One inch per insertion .....	\$1 50	1/4 Page per insertion .....	12 00
1/2 Column " " .....	8 00	1/2 " " " " .....	20 00
1 " " " " .....	15 00	1 " " " " .....	35 00
Local Reading Notices .....			20 cents per line Nonpareil.

Discount on Contracts for three months and upward.

Fifty cents will pay for an advertisement of three lines in this Department. Each additional line ten cents. Twelve words make a line. No manufacturer's or dealer's advertisement will be admitted here, this being intended for the accommodation of our subscribers.

**FOR SALE**—A quantity of second-hand body and job type, in good condition. Address SECRETARY INLAND PRINTER.

**FOR SALE**—A first-class job printing-office (small) in the city of Chicago, well equipped, cheap for cash. Address L. SCHAUPPNER & CO., 196 Clark street.

**WANTED**—I will exchange a second-hand Gordon press for a cutter of good make. VINCENT, care of INLAND PRINTER.

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**\$3,000 A YEAR.**

A Weekly Republican Newspaper, established nearly 30 years, in a thrifty county seat in Northern Illinois, making a profit of \$3,000 annually, is offered for sale on account of ill-health of owner. Address "A," care THE INLAND PRINTER.

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MANUFACTURERS OF

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Done on short notice.

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Discount to Printers on all orders for "Engraving."



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We will engage to do any kind of WOOD ENGRAVING, such as Cuts of Agricultural Implements, Machinery of all kinds, Buildings, Landscapes, Portraits, Labels (in Black and in Colors), Book Illustrations, Newspaper Headings, Cards and Monograms.

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DEALER IN PRINTERS' WASTE,

113 WEST LAKE STREET, CHICAGO, ILL.

The Trade furnished with Wipers at short notice.

Highest prices paid for Printers' Cuttings.

Offices in the City cleaned periodically by arrangement.

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Our facilities for Book Manufacturing are unsurpassed.

180 & 182 Monroe Street, - - - Chicago, Ill.

Publishers of the "RED LINE SERIES" School Records and Blanks.

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FOR THE TRADE.

BOOK WORK, CATALOGUES, PAMPHLETS, MAGAZINES, BILL HEADS, LETTER HEADS, BUSINESS CARDS, PROGRAMMES.

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C. E. ROBINSON & BRO.,

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We beg to call the attention of TYPE and LITHOGRAPHIC PRINTERS to our stock of

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We are prepared to furnish all grades of INKS and VARNISHES at fair prices. SPECIAL INKS made to order. All shades matched on short notice.

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OUTFITS

OUR  
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NEWSPAPER

**TYPE**

Cast from the  
BEST QUALITY  
of  
DURABLE METAL

For Wear, Accuracy and Finish, EXCELLED BY NONE.

## —OUR ORIGINAL DESIGNS—

In JOB, DISPLAY TYPE and SCRIPTS are so varied that we can fit out a Complete Office in our own type

Type of other Founders furnished when desired

Printing Presses, Printing Inks, Paper Cutters

ON HAND A FULL LINE OF

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*Having been purchased under forced sale by the Sheriff, a complete outfit—the purchasers having no use for it—consisting of*

400 fonts Job Type,      3,000 lbs Body Type,  
9 Double Stands,      2 Cabinets,  
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Large quantities of LEADS, SLUGS, METAL and WOOD FURNITURE. PATENT QUOINS, KEYS, and all the miscellaneous equipment

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*The above are in good condition and will be sold at a BARGAIN*

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FACTORY. New Street,

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## PRINTERS' BRASS RULE OF ALL KINDS

The only House West of New York making a Specialty in this Line.

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Presses Cases Stands, Cabinets, Chases, Galleys,

JOB AND NEWSPAPER TYPE.

We sell all kinds of new Job Presses, such as Gordon, Peerless Star, Leader Universal, Liberty, Model.

We have in stock every size of Body Type—from Agate to Pica—for Newspaper and Job Work, but little worn, at prices to suit purchasers. Also, an endless variety of good Job and Advertising Type, which we will sell cheaper than any dealer East or West.

Parties wishing new material of any kind, we will supply at manufacturers prices, and in such quantities as the purchaser may desire.

Estimates furnished for both new and second-hand outfits Every second-hand article guaranteed as represented.

We buy, sell and trade for all kinds of presses, type and printing material, in large or small quantities Also, taken on consignment.

1 Peerless Job Press, 9x13 inside chase.....	\$225
1 Peerless Job Press, 8x12 inside chase.....	200
1 Cottrell & Babcock, 32x46, steam power.....	825
1 Cottrell & Babcock, patent sheet delivery, 18x24.....	800
1 Campbell, 32x56, cost new \$1,800.....	1,100
1 Star Press, treadle, 7½x11½ inside chase.....	125
1 small Job Office, used one month, cost new \$75.....	50
1 6-column Newspaper Outfit, used three months.....	200
1 Nonpareil Press, 9x12 inside chase, receding bed.....	225
1 Gordon Press, 7x11.....	135
1 Brown & Carver Power Paper-Cutter, 34 in.....	375
1 New York Taylor, 30x46, thoroughly overhauled.....	850

And a lot of other machinery, which we invite you to call and see, or send for a full list.

H. HARTT, Pres't. WM T. HODGE, Sec'y. ANDREW HARTT, Treas

## GARDEN CITY TYPE FOUNDRY,

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## Machinery and Material.

FACTORY:

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DE VOS' PATENT LEAD AND SLUG RACK.

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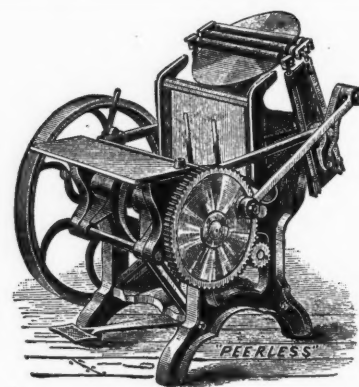
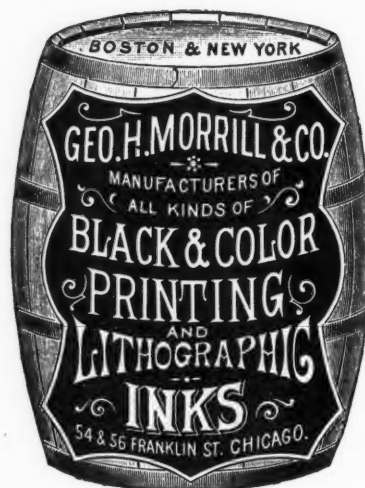
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Newspaper Dresses and Complete Outfits for Job Offices.

PRINTING PRESSES,

Of all makers, and everything requisite in the printing art, urnished at manufacturers' prices. Send for our New Specimen Book for 1883



"PEERLESS" PRESSES,

"PEERLESS" CUTTERS,

"CLIPPER" PRESSES,

"JEWEL" PRESSES,

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WORKS AT PALMYRA, N. Y.

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EVERY POUND GUARANTEED.

"Best" (Recasting,) - - 40 cents.  
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 Factory, 560 & 562 N. Market Street,  
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J. K. WRIGHT &amp; CO'S

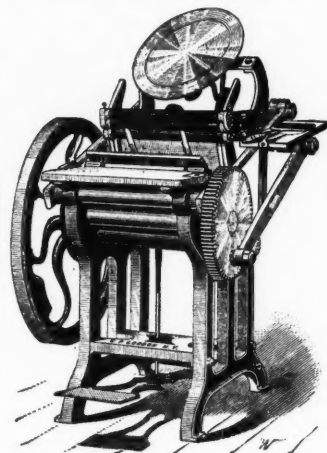
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PRINTING AND LITHOGRAPHIC INKS,  
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IMPROVED JOB PRESSES.

PAGE'S WOOD TYPE.

Sole Western Ag'ts Brown &amp; Carver's Paper Cutters.



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Type furnished from all Foundries at Manufacturers' Prices.

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Manufacturers of and Dealers in

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*SPECIALTIES.*

"CLIMAX" BLOTTER, WESTON'S LEDGER,  
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 CRANE BROS.' "ALL LINEN"  
 AND "JAPANESE" LINEN FLATS.  
 NEW YEAR CARDS, PROGRAMMES, WEDDING GOODS,  
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SEND FOR SAMPLES AND PRICES.

BRADNER SMITH & CO.  
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*Electrotypers**And Stereotypers,*

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The Most Complete Establishment

IN THE WEST.

We have on hand upwards of ten thousand Cuts, suitable for Book  
 Illustrations, Bill Heads, etc., or any advertising purposes.

THE COUNTRY TRADE SUPPLIED.

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*R. HOE & CO.*—————

AT THEIR *WESTERN BRANCH*

HAVE ON HAND EVERY ARTICLE REQUIRED FOR

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**BOOK-BINDING, LITHOGRAPHY,**

Copper-Plate Printing, Electrotyping and Stereotyping,

OR CAN FURNISH AT SHORT NOTICE.

*SEE OUR REDUCED PRICE LIST*—————  
OF

WASHINGTON HAND PRESSES,

HOE HAND-CYLINDER PRESSES,

Patent Wrought-Iron Pipe-Stands,

Proof-Presses, Cases, Etc.

SEND FOR PRICE LIST OF SECOND-HAND PRESSES.

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You are invited to visit our Warerooms and inspect a Full Line of CYLINDER PRESSES Set Up

**R. HOE & CO.**

180 & 182 MONROE STREET,

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MANUFACTURED BY  
**MARDER, LOSE & CO.,** AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES. **TYPE FOUNDERS,**  
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‡SLUMBER‡NOT‡IN‡THE‡TENT‡IN‡  
 YOUR‡COLUMNS‡THE‡WORLD‡IS‡ADVANCING  
 44 ‡ ADVANCE YOU WITH IT ‡ 33

‡THE‡EVIL‡THAT‡MEN‡DO‡  
 LIVES‡AFTER‡THEM‡THE‡GOOD‡IS  
 9 BURIED WITH THEIR BONES 9

18A TWO-LINE LONG PRIMER CONCAVE CONDENSED. \$2 70 16A TWO-LINE PICA CONCAVE CONDENSED. \$3 65

‡WHAT‡NATURE‡DENIES‡  
 THE‡FACE‡SHE‡OFTEN‡GIVES  
 8 THE UNDERSTANDING 8

‡EARTH‡HAS‡NO‡  
 SORROWS‡THAT‡HEAVEN  
 4 CAN NOT HEAL 4

10A TWO-LINE COLUMBIAN CONCAVE CONDENSED. \$4 00

‡4‡QUOTH‡THE‡RAVEN‡NEVERMORE‡

8A TWO-LINE PARAGON CONCAVE CONDENSED. \$5 15

‡SUFFERING‡SAD‡HUMANITY‡3‡

6A FOUR-LINE PICA CONCAVE CONDENSED. \$5 45

‡2 LIVE‡AND‡LET‡LIVE‡

5A FIVE-LINE PICA CONCAVE CONDENSED. \$8 00

‡PRAISE‡IN‡SONG‡5‡

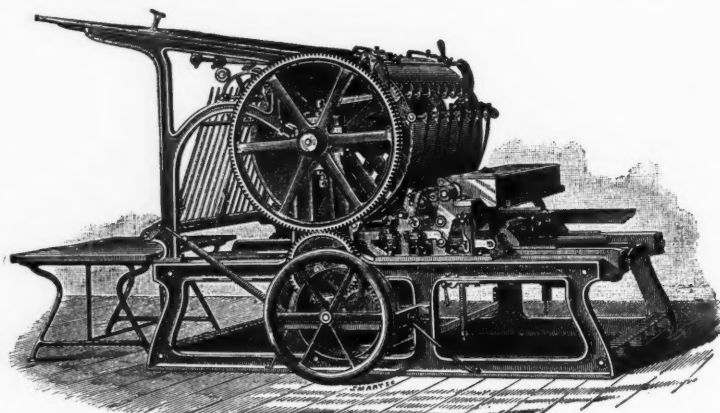
4A SIX-LINE PICA CONCAVE CONDENSED. \$7 45

‡2‡MICROSCOPIC‡

THE DIFFERENT SIZES OF THIS SERIES JUSTIFY BY SIXTHS OF PICA AND LINE EXACTLY AT THE BOTTOM. SPACES AND QUADS GO WITH EACH FONT

# Babcock Printing Press Manufacturing Company's

DRUM CYLINDER,  
STOP CYLINDER,



TWO-REVOLUTION  
and LITHOGRAPHIC

## PATENT AIR-SPRING PRINTING PRESSES.

These Presses are built from new designs combining strength and durability with increased capacity for speed, and embody several new and important improvements, among them the following:

1—NOISELESS GRIPPER MOTION, with perfect register. Patented Feb. 20, 1883. 2—AIR VALVE, for removing the spring when desired, and invariably restoring it when press is started. Patented Feb. 20, 1883. 3—THE SHIELD, which effectually protects the Piston and Cylinder from paper, tapes, etc., that might fall upon them and produce injury. Patented Feb. 20, 1883. 4—THE PISTON can be adjusted to the size of the Cylinder, so that the wear of either can be easily compensated. This easy, positive and perfect adjustment prevents leaks and vacuums and secures evenness in wear. Patented Dec. 5th, 1882. 5—ROLLER BEARING, securing following advantages: Any single roller may be removed without disturbing the others; all the rollers may be removed and replaced without altering their "set;" when desired, the form rollers may be released from contact with the distributor and type without removing the rollers from their bearings. Patented Sept. 20, 1882. These improvements will commend themselves to the approval of printers.

The STANDARD PRESSES manufactured by this Company are unequaled low-priced machines. They are built with all the patented improvements enumerated above, beside the sheet delivery without tapes. They stand without a peer among presses of their class, for rapidity, durability, easy running, and are convenient in every respect in handling, thus saving the pressman's time. They are built at present in the four following sizes: 27x38, 29x42, 32x46, and 33x51, and in price range from \$1,525 to \$1,750, at factory. WRITE FOR PRICE OF ANY SIZE WANTED.

### THE COUNTRY PRESS (OF WHICH THE ABOVE CUT IS AN ILLUSTRATION)

Is 32 x 46, and price \$1,100 without, and \$1,150 with, Steam Fixtures. It has most of the patented improvements that are upon the "Standard," and stands at the head of presses of its class. It gives universal satisfaction.

CORRESPONDENCE SOLICITED.

BARNHART BROS. & SPINDLER,

GENERAL WESTERN AGENTS,

115 & 117 Fifth Avenue, CHICAGO.

THE BEST IS ALWAYS THE CHEAPEST!

AND THE BEST IS THE

## SUPERIOR COPPER-MIXED TYPE

MANUFACTURED BY

BARNHART BROS. & SPINDLER, 115 & 117 FIFTH AVE., CHICAGO.

The demand for our Superior Copper-Mixed Type the past two years has compelled us to more than double our manufacturing capacity. Those who have used it not only renew their orders, but advise others to purchase from us. We believe we are now supplying more large consumers of type than any foundry in the West. We also carry a full line of

JOB PRESSES, PAPER CUTTERS, CASES, STANDS,

AND, IN SHORT, EVERYTHING NEEDED IN A PRINTING-OFFICE.

We are prepared to give favorable terms, and will be glad to receive a call from, or correspond with, printers needing printing machinery or material of any description.

TRY OUR SUPERIOR COPPER-MIXED TYPE.



## EDITORIAL

### Our Fortieth Anniversary

It is with considerable pleasure and pride that we present this the fortieth anniversary number of *THE INLAND PRINTER*. Our aim throughout this issue has been to set forth so far as is possible the remarkable progress that has been made in the various branches of the printing and allied trades during the years this journal has been carrying its messages of progress to the printing world. In the many articles in these pages will be found material that discloses a record of advancement which we firmly believe should be a source of pride to all members of the printing fraternity.

We refrain from making any comments of our own regarding the work that has been done by *THE INLAND PRINTER* during the forty years of its existence. We can merely say that the outstanding aim of all those having the responsibility of guiding the destiny of this publication has been to carry forward the high purpose and maintain the high standard of service to the industry which were the dominating ideals of our beloved and lamented founder, the late Henry O. Shepard, whose spirit still pervades the entire institution to which he gave so many years of hard and earnest effort.

Many of our good friends have very kindly expressed in terms of high praise their opinion of the service rendered by this journal. We give space to a number of these letters. Naturally these expressions of approval and praise are a source of genuine gratification to us. We extend our heartiest appreciation for the many kind words we have received. These encouraging expressions, however, make us realize that we must humble ourselves in the light of the great responsibility they place upon us—the responsibility of continuing the high standard of service maintained through the years that have passed.

In looking back over the past years we can not help but be impressed with the amazing advancement that has been made in the printing and allied industries. This is shown to some extent in the comparison of the first issue of this journal, reprinted as a special supplement to this fortieth anniversary number, with issues of the present time. It may well be said that printing has, indeed, kept pace with the progress in all other lines; it has in many ways set the pace, and today all other industries are dependent in no small measure upon printing for their progress. Hence printing can rightly take its place at the forefront as the leader in commerce and industry.

To the skill and genius, the vision and foresight of those who have labored in perfecting our modern methods, processes, machines and equipment, is due a great debt of gratitude. Great, also, is the debt of gratitude

due those who have given so unselfishly of their time and effort to the advancement of business methods, the results of which are shown in the improved status of the industry from the financial standpoint.

What of the future? It is scarcely possible to predict what the next forty years will bring forth. In the light of present developments, however, it is safe to assume that forty years hence our methods of today will be as antiquated as those of forty years ago are now considered. Such is progress. And so, in presenting the record of forty years of achievement in this fortieth anniversary number, *THE INLAND PRINTER* dedicates itself to the continued advancement of the noble art of printing.

### A Request for Specimens of Direct Advertising

In the Correspondence department of this issue, on page 83, will be found a letter from the chairman of the committee in charge of the educational exhibit to be held in connection with the convention of the Direct Mail Advertising Association in St. Louis, October 24 to 26. We regret that through an oversight this request was not included in our last issue, as it should have been. However, we sincerely hope that our readers who are producing direct advertising literature will respond at once to the request of the committee, sending not only single specimens but entire campaigns where possible, together with information regarding the results secured. This exhibit should prove a valuable addition to the educational features planned for the convention. Specimens should be sent to T. R. Tracy, in care of the Mack-Elliott Paper Company, 417 to 419 North Third street, St. Louis, Missouri.

### The United Typothetae Convention

From all indications the coming convention of the United Typothetae of America, to be held in Washington, D. C., October 22 to 26, will offer educational advantages that will surpass all former gatherings of the organization. The program as arranged thus far, details of which will be found in the Trade Notes section of this issue, provides for ample opportunity for the discussion of the usual matters brought before these conventions, and in addition includes a number of features of an educational nature which should prove exceptionally profitable. It will undoubtedly be rather difficult for many to determine whether they should go to Washington or to St. Louis for the direct mail convention, owing to the conflict of dates, but with the growing interest being taken in the work of both organizations there is no question but that each convention will be well attended.



## Hearty Thanks and Appreciation



THE production of this special fortieth anniversary issue of *THE INLAND PRINTER* has entailed considerable effort, out of which we have derived a great amount of pleasure. That pleasure has been greatly enhanced by the kind and generous coöperation of many of our good friends, and we take this opportunity to express our deep appreciation of the help extended and for the good will that was manifested toward us in the planning of this number.

For the cover design we are indebted to Paul M. Ressinger, a Chicago artist of exceptional ability. Mr. Ressinger advises us that the ornamentation employed in the design was inspired by an initial letter drawn by an unknown artist of the Solomon Bernard school, Bernard's influence being readily recognized in the initial referred to, which was drawn about 1576. Solomon Bernard was the greatest master of Arabesque ornament of all time. He was born in Lyons in the early part of the sixteenth century, and passed away about the year 1562, but the influence of his work is still alive today. The last twenty years of Bernard's life were spent in the employment of Jean de Tournay I., but during this period he also did a large volume of work for jewelers, weavers of silks and tapestries, and furniture makers. Mr. Ressinger writes: "We must not make the mistake of believing that the early artists were entirely original in their work. Bernard's work was inspired by that of Tory, Flotner, Gourmont the engraver, and many other early masters, just as modern artists are influenced by the work of their predecessors." This indicates the careful study Mr. Ressinger has given to the history of art, which accounts for the remarkable success he has had.

To George H. Benedict, of the Globe Engraving & Electrotype Company, Chicago, we express our appreciation for advice and counsel in connection with the reproduction of many of the old specimens shown in these pages, and especially for his painstaking care in the production of the engravings for the facsimile reproduction of the first issue of this journal, shown as a special supplement to this issue. It may interest many of our readers to know that the entire twenty-four pages of the first issue shown here were printed from zinc etchings, made direct from the original copy printed in 1883. The remarkable clearness and sharpness of the lines in the reprint show the careful attention which was given to the making of the zinc etchings.

Also to E. L. Kunze, of Blomgren Brothers & Co., Chicago, we are indebted for advice and counsel, as well as careful attention to the reproduction of a number of the old specimens shown. Making engravings from copies that have been in the files for forty years requires care and skill in order to secure proper results, and both Mr. Benedict and Mr. Kunze have taken pride in this work.

John T. Nolf, a printer of the old school and now one of Chicago's leading commercial artists and designers, has favored us with one of his old-time printer cartoons, which we feel certain will be well received by our many readers who followed his cartoons of years gone by. Mr. Nolf has depicted, in caricature, the printing office of the "good old hand-set days," with which he is so familiar, having spent his early years in print shops throughout the Northwest. In addition to his present work as commercial artist and designer, Mr. Nolf is also attracting considerable attention with his paintings.

For special inserts shown in this issue we extend our hearty thanks to the following: A. B. Morse Company, St. Joseph, Michigan, for the two specimens showing the present standard maintained in color reproduction of flowers, fruits and vege-

tables. The Hugh Stephens Press, Jefferson City, Missouri, for the two specimens showing the high quality attained in colorwork for school and college annuals; and to the Burger Engraving Company, Kansas City, we acknowledge our appreciation for lending the plates for these two illustrations. Thomsen-Ellis Company, Baltimore, Maryland, for the insert showing the Photo-Art five-color process. Clark Equipment Company, Buchanan, Michigan, for the use of the plates for the Maxfield Parrish painting, "The Spirit of Transportation." Western Clock Company for the use of the plates for the two subjects showing the development of commercial art for advertising purposes. George M. Forman & Co., Chicago, for the use of the plates for the insert showing the Polytone process; and to the Nelson Company, Chicago, for securing the use of the engravings. The *Chicago Daily News* and the *Chicago Tribune* for the courtesy extended in furnishing photographs of the issues for October, 1883, reproduced in the special four-page insert. S. H. Horgan for securing the reproductions of copies of the *Century* and *Harper's* magazines for October, 1883, also shown in the four-page insert.

To Courtney V. Reeves, Chicago representative of Dill & Collins Company, we are indebted for coöperation in furnishing the paper used on the Hugh Stephens company's insert; and to the Seaman-Patrick Paper Company, Detroit, Michigan, for furnishing the paper for the A. B. Morse Company's inserts.

To Bertsch & Cooper, J. M. Bundscho and S. A. Bartels, all of Chicago, we extend thanks for resetting of advertisements shown in the eight-page typographic insert.

Acknowledgment is also made to The Henry O. Shepard Company, Chicago, for the presswork on four of the inserts shown in this issue.

To the writers whose names appear above the many articles in this issue, setting forth the history and progress of the printing industry in the past forty years, we are exceedingly grateful. The thought and study necessary to the preparation of these articles can not be measured. We know their efforts will be appreciated by our many readers, who will derive great benefit from the material thus presented.

The letters of congratulation on our fortieth birthday which are printed elsewhere in this issue are a source of gratification, and we thank the writers for their kind expressions regarding the work that has been done by this journal during the forty years of its existence.

And last, but by no means least, the editor takes this opportunity to express his grateful appreciation to his associates, both in the office and throughout the plant, for their loyal coöperation, their untiring efforts and whole-hearted support in the work of producing this fortieth anniversary number. It is such coöperation as has been extended by all who have contributed to this issue that makes work a pleasure, and it has indeed been a pleasure to plan, assemble the material and carry through to completion this special number of *THE INLAND PRINTER*.

### HOW CHINESE EDITORS REJECT MANUSCRIPT

When returning contributions, a Chinese editor enclosed a rejection slip which read as follows: "We have read your manuscript with infinite delight. Never before have we revelled in such a masterpiece. If we printed it the authorities would take it for a model and henceforth would never permit anything inferior to it. As it would be impossible to find its equal within ten thousand years, we are compelled, though shaken with sorrow, to return your divine manuscript, and for so doing we beg ten thousand pardons."



## CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

### Educational Exhibit for St. Louis D. M. A. A.

To the Editor:

ST. LOUIS, MISSOURI.

Here in the convention city a special committee of the St. Louis Direct Mail Advertising Association has been formed to arrange an educational exhibit for the direct mail advertising convention in October and, if possible, would like to get word before the readers of *THE INLAND PRINTER* that we are gathering material for that purpose.

This is to be a non-commercial exhibit promoted by Charles Collier, our secretary, for the sole purpose of creating the better forms of direct mail advertising, and where the information is available as to the results obtained from a certain piece of mail or from an entire campaign, we should like to include in the exhibit a personal statement by the advertiser to that effect and, if possible, the name of the creators of such material.

If any specimens can be furnished by your readers and sent direct to the undersigned, we assure you that it will be thankfully received and used to the best advantage in promoting the purpose as indicated.

T. R. TRACY,

*Mack-Elliott Paper Company, 417-419 North Third street.*

### Teaching Absurd Typographic Stunts

To the Editor:

NEW YORK, N. Y.

One of our best equipped printing schools is carried on by the admirable Wentworth Institute in Boston. This School of Graphic Arts, as it is named, is doubtless doing good work, but the instructors are, in my opinion, ill advised in their tendency towards stunts. During the past few years they have gone in heavily for designing and printing linoleum blocks, though the products of this so-called art are not sufficiently marketable to entitle it to absorb the time of students in the school. At best it is an art that camouflages art instruction — making a loud enough splash without demanding of the students that discipline of thoroughness which is necessary in the acquiring of success in designing and engraving.

These mischievous tendencies are shown in the typography of the 1924 prospectus of the design, engraving and printing courses. The text lines are set in typewriter fashion, squared on the left and ragged on the right. Boys taught to disregard the universal practice of printers will have much to unlearn when they become wage earners. The paragraphs in this booklet are indicated by a parenthesis sign and a colon ): As this crude combination can not be accepted as a paragraph sign, it must be intended for an ornament; yet a well made paragraph mark is much more decorative. The designer of the booklet puts his folios at the right of each page, the even folios near the center of the book. Nothing is achieved by this stunt, while folios so placed are harder to find. The pages are embellished with light lines running across and down. Running across, the lines are red; running perpendicularly, the lines are black — another stunt that is no improvement

on established practice. All the pages have cap. subheads, which have no more leading than the text lines, by which departure from usual practice the booklet is made hard to read.

Innovations which are not improvements, or which are illogical, should not be taught in schools — hence this protest. Doing things "differently" is no indication of ability — quite

	10
	<p>fundamentals of design and color harmony Eight hours per week</p> <p>): PHOTO-CHEMISTRY. The chemical principles underlying the processes. Three hours per week.</p> <p>): APPLIED SCIENCE. The physical, mechanical, and electrical principles involved in the trade. The three-color theory of pictorial reproduction. Two hours per week.</p> <p>): PRACTICAL DISCUSSIONS. What the printer expects in cuts: clear etch, proper finishing, type-high blocking; labor-saving and efficiency methods, shop management. Printing Processes. Two hours per week</p> <p>PART-TIME COURSES FOR APPRENTICES</p> <p>): These courses are organized whenever enrolment for the one-year courses permits the inclusion of special students. Apprentices attend the classes on one or two afternoons each week. The instruction is planned to broaden their trade training in ways not ordinarily provided in the shop routine.</p> <p>EVENING COURSES IN PRINTING and PHOTO-ENGRAVING</p> <p>): The instruction in these courses aims to supplement the students' daily shopwork as well as to furnish opportunities for practice in grades of trade work which lead to advancement.</p> <p>): No entrance examination is required for the evening courses, but the applicant must satisfy the instructors in charge that he is able to profit by the course chosen. The subjects offered are as follows:</p>

Reproduction of page from book mentioned by our correspondent.

the contrary. The booklet otherwise is attractive, the paper and presswork good. I am asking the editor to reproduce a page. Imagine *THE INLAND PRINTER* printed in that fashion!

A new typographic art department connected with the admirable School of Printing of the Carnegie Institute of Typography in Pittsburgh is also being conducted too much upon stunt lines. Both schools are teaching typographical tricks which Updike, Rogers, Cleland, Nash or Goudy would not countenance.

MASTER PRINTER.

# Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

## GREAT BRITAIN

TREASURY notes to the extent of about three tons in weight are taken out of circulation and repulped every month.

T. P. O'CONNOR, the noted journalist, although seventy-five years old, is busy on plans for a new publication which he expects to issue soon.

JAMES ALLISON, now in his ninety-third year, is the oldest living member of the London Society of Compositors, having taken out his card therein seventy years ago. He worked in the Clowes & Sons office over fifty years. In spite of his great age, he is in possession of all his faculties, and is still happy, hale and hearty.

THE Reading *Mercury* is now two hundred years old, having been started July 8, 1723. Eight persons have occupied the English throne during its career. A facsimile of its first number shows a small twelve-page paper issued at 1½ pence. The original printers of the *Mercury* were W. Parks and D. Kinnier. This is believed to be the third oldest provincial newspaper in England which has been published continuously without change of title or absorption into another paper from the day of its birth to the present time.

CLASSES for compositors and pressmen are announced by the London County Council for the fall session at the Camberwell School of Arts. Classes are being held in the afternoon for persons under twenty-one years of age only who are actually engaged in the trade, with a curriculum embracing the practical and theoretical sides of the subjects, together with lessons in English and the history of the craft. Employers are asked to give apprentices facilities for attending them. The evening classes are for the study of theory and practice of typography in composing, press and machine work.

## GERMANY

A DECORATED fountain has been erected at Frankfurt a. M., in commemoration of Dr. Heinrich Hofmann, the writer of the famous book, "Struwwelpeter," which originally appeared seventy-five years ago.

THE *Archiv für Buchgewerbe* (Leipzig) has just issued a special poster number, containing many interesting examples of poster art in the modern style as affected by the draftsmen of Germany.

THE H. Berthold Aktien-Gesellschaft (Berlin) and the Aktiengesellschaft für Schriftgiesserei und Maschinenbau (Offenbach), both among the leading typefoundries of Germany, have combined their interests, but will maintain their separate identities as heretofore.

WE are informed that the publishing house of Rudolph Becker, Leipzig, was the first German concern in which was introduced the automatic postage meter, which does away with adhesive stamps by stamping the amount of the postage on each letter

or parcel, the added amounts of such postage being read at stated periods and then paid to the post office department. The Rudolph Becker house will celebrate its fiftieth anniversary in 1924.

ON JULY 26 Carl Jakob Ludwig, who founded the celebrated typefoundry house of Ludwig & Mayer (starting as C. J. Ludwig in 1875), reached his eightieth year. Before going into business on his own account he was connected with the noted Flinsch typefoundry. Last May, in company with wife (one year younger) and six children, he celebrated his golden wedding. Two of his sons, Richard and Erich, have for many years been assisting him in the conduct of the foundry.

## BELGIUM

ACCORDING to a recent count there are about 10,000 work people engaged in the printing and allied trades in this country. They belong to two organizations, Onze Vakbelangen (Our Trade Interests) and Commission Syndicale Belge. Subject to these general organizations are the Fédération Typographique and the central organizations of the bookbinders and lithographers. About 750 bookbinders are members of Onze Vakbelangen and ninety per cent of the remainder belong to the Commission Syndicale—among them 2,000 female workers. The Association Typographique de Bruxelles, which is in close connection with the Federation of Master Printers, was established eighty years ago. There is an agreement as to wages between the employers and employees in the printing trade, yet it is not quite general, covering at present about 8,000 workers.

## AUSTRIA

ANNOUNCEMENT is made of the death of Leopold Weisz, of Vienna, who in the eighties of the last century came before the public with a system of logotypes, which was intended to facilitate speed in typesetting. At first he was balked by the disinclination to adopt new methods on the part of the compositors, their employers and the typefounders. Even the casemakers balked at constructing the cases his system required. Later on the advent of typesetting machines frustrated his efforts to introduce it. In recent years he was still engaged in efforts to perfect his invention and he received a patent on an improved case for logotypes. A year before his death, at the age of eighty-three, he had also received a patent on a system of types for printing shorthand.

## POLAND

THE president of this country, M. Wojciechowski (pronounced Vo-je-hof-ski), was once a printer in London. He is a spare old man and has a silvery beard. He is said to have a great hold on his people because of the dignity of his bearing and the aptness of his speeches. Up to the time of taking up the presidency he lived in a three or four room barrack-like tenement.

## SPAIN

A CONVENTION of representatives from thirty-six printing trade schools was recently held at Barcelona.

THE printers and the newspaper publishers of Madrid have joined in an organization for mutual benefit. Among its activities are named the purchasing of material and machinery for its members and the establishment of a trade school, as well as of courses for the study of journalism.

## FRANCE

AT ITS recent general assembly the French Federation of Master Printers took up the question of paper standardization. Gabriel Delmar, of Bordeaux, who advocates a decimal system of paper sizes, was the chief speaker. At the instance of M. Motti the subject was referred to the next Book Congress, at which the matter of press sizes is to be taken up concurrently.

## AUSTRALIA

IN MAY last F. T. Wimble & Co., of Sydney and Melbourne, celebrated the fifty-fifth anniversary of their establishing the first printing ink manufactory in Australia. Typefoundry has recently been added to the firm's business, and the excellence of both their types and their inks is shown by the quarterly issues of their house magazine, *Wimble's Reminder*, whose handsome appearance ever assures it a cordial welcome on our exchange table.

## INDIA

A PROJECT is on foot for the erection of a paper mill at Cuttack, a town on the Bengal-Nagpur Railway, about 230 miles southwest of Calcutta. The raw material will come from immense bamboo forests in the Angul district, seventy miles away. It is estimated that at least 70,000 tons, and perhaps 100,000 tons, can be made available at a cost, delivered at the mill, of \$4.60 a ton. A detailed plan is being prepared by a paper expert.

## JUGOSLAVIA

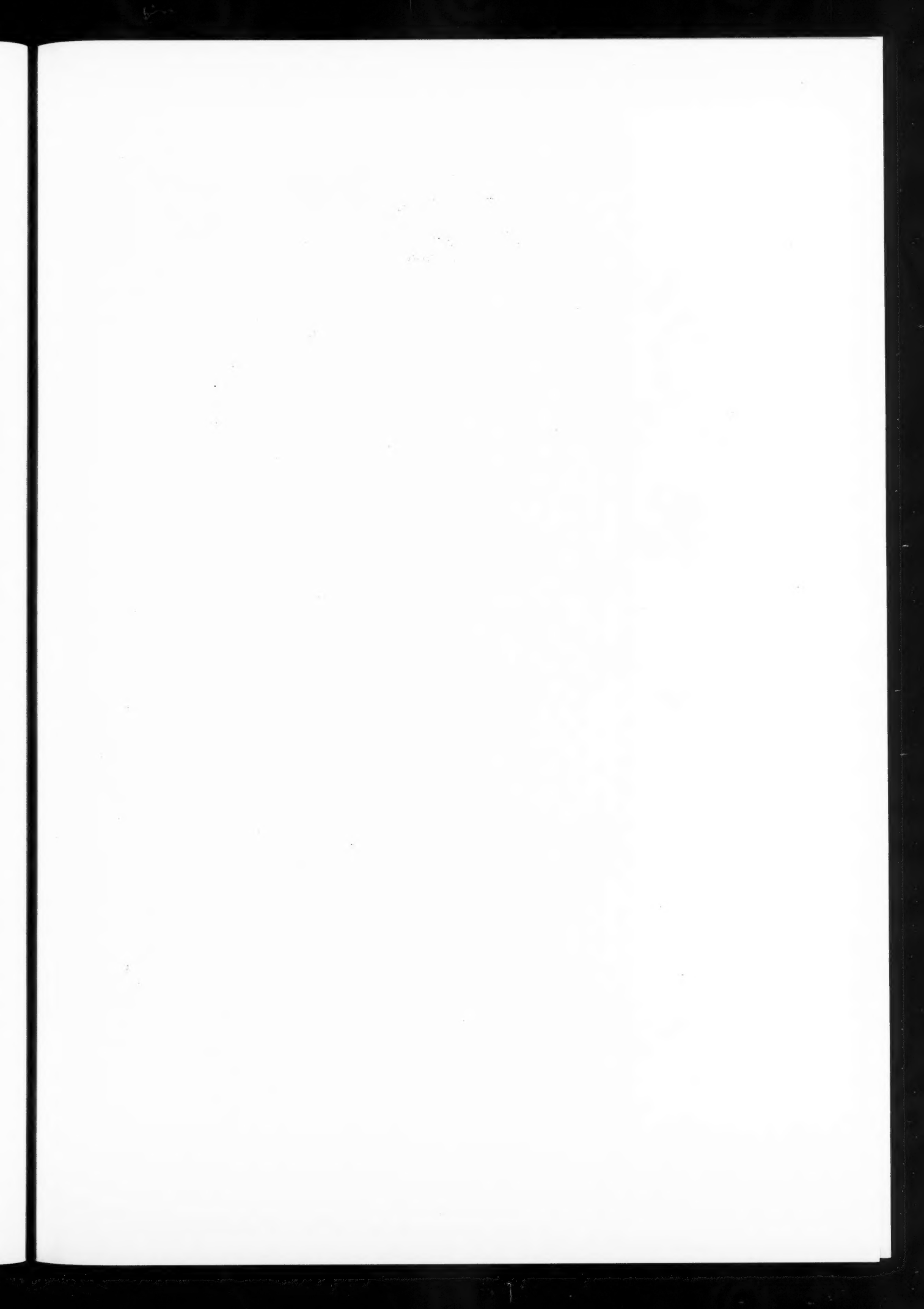
THE master printers' society of Yugoslavia is waging a strenuous agitation against the import duties on paper, while it is asking for a high tariff on finished graphic products, especially books and other printed matter in the Jugoslav languages.

## QUEENSLAND

CHARLES MELTON recently completed sixty-five years of unbroken service with the Brisbane Newspaper Company. He holds the world's record, it is believed, for continuous service. He writes much of his literary matter under the pen name of "Nut Quad."

## ITALY

A NEW aspirant in the field of international or world languages is one called "Interlingua," in which Latin roots appear to predominate. Our Turin contemporary, *Graficus*, occasionally publishes articles written in this language.





**A**n unusually striking, attractive and artistic presentation of an illustrative subject for automobile advertising literature, produced by the Photo-Art five-color process. The possibilities of this most effective art treatment are plainly evidenced for work of this nature, where the use of rough finished paper is desirable. Its low cost of development, compared with the usual expense of ordinary process work, makes it a most economical art illustration.

This subject is shown through the courtesy of the DILL & COLLINS CO., *Papermakers*, Philadelphia, by whom it was used as part of an effective brochure. It was designed and printed by the THOMSEN-ELLIS CO. This insert has been contributed to the fortieth anniversary number of *The Inland Printer* by the

THOMSEN-ELLIS COMPANY

*Pridemark Printing*

BALTIMORE : MARYLAND



# The Progress and Future of Presswork

BY THOMAS E. DUNWODY

Director, Technical Trade School, I. P. & A. U.



WHEN that unexcelled trade journal, THE INLAND PRINTER, was first brought to life the pressman was considered as one of the least important units of the printing office; he was erroneously thought of as the leading roustabout of the shop—one with a strong back and a weak mind. There were not many pressmen, either, for presswork was deemed of so little relative importance that the compositor, the office boy and, at times, the proprietor, took turns in performing the manual labor necessary to do the printing. The printing job was entirely different from present-day requirements; the machines, devices and supplies at the disposal of the pressman were extremely limited in their use. The demands upon the printer (the pressman) were not so exacting as they are today, for the style of illustration was comparatively simple, the papers and colors used were not so varied, and neither the speed of the printing press nor the speed of makeready was as great as we demand today. But the printer of yesterday was a good craftsman, and his ability in this respect can advantageously be emulated by his present-day successors.

Presswork is the dress of all printed advertising; it makes or mars—it allows the advertisement to pull, or causes it to fail. No printed advertising will go over big without the aid of good workmanship in the pressroom. No matter how cleverly the writer may have written his copy, how thoroughly the artist portrayed the idea, or how tastefully the compositor set the advertisement, its success lies with the pressman, who can knock the foundation from under the structure, causing it to crumble ere it has been completed, or who can by skill, mechanically or artistically, paint it in harmonious colors and put on the finishing touches that will cause it to stand out as a thing of art, to attract attention, arouse interest, create confidence and compel action.

We intend no reflection or discredit to the other departments of the printing establishments when we state that more important improvements have been made in recent years in presswork than in any other branch of printing. Furthermore, it is clearly evident that we must look to this department more than to all others for the necessary expansion and growth of the printing industry in the immediate future.

Photo-composing machines may possibly be perfected and may become more efficient than the typesetting machines we have today for some particular purposes; automatic collating and stitching machines may become more widely used, and the platemaker will undoubtedly be able to furnish better printing plates, as he will be forced to do so, but for increased production of printing we shall have to look to the pressman and to the machines used in the pressroom as the most important factors. The matter of printing of better quality is one that affects all departments, for quality is only possible when every unit of the composite whole is given the proper preparation and execution.

New elements are constantly entering the trade of the pressman; the successful pressman must be ever on the alert to grasp new methods, learn the correct use of new devices and supplies, and be quick to familiarize himself with the intricate mechanisms of new presses, if he is to keep pace with the ever-changing improvements of his trade. And yet, he has a much better opportunity of doing this than had his predecessor. He has at his disposal the better printing trade magazines, from

which he can gain up-to-date knowledge of the improvements in printing, if he will but study. He has also the privilege of attending his trade school, and the dissemination of trade knowledge through technical training has been systematized to a much higher degree than was thought possible in the early days, when it was deemed necessary that most of the young pressman's time be taken up with manual labor and the rest by guessing at the intricacies of the trade without any guidance from others.

It is true that the pressman of today is provided with machines and devices for taking care of certain difficulties encountered by the pressman of forty years ago, and in this respect he has an advantage. But many of his present troubles were unknown during the days of the Adams press, the days of dampened paper and wood cuts. As the industry progressed, the demands upon him became more and more exacting.

Certain papers, because of the nature of their surfaces, presented new problems of makeready, of ink manipulation and of handling on the presses. Offsetting due to the paper surface, the slow setting of the ink, the speed of the press and static electricity in the paper became more pronounced, but now we have electric neutralizers, gas burners and electric sheet heaters which cause the ink to set more quickly and which take out the static in the paper. And we are more skilful in makeready and in the handling of the printed sheet, for which we have printed-side-up deliveries on our presses.

The advent of the halftone brought new problems of pressmanship and necessitated the developing of new methods of makeready. Various degrees of pressure had to be applied to the halftone in order that a correct impression of the gradations of the illustration would show on the paper. For this purpose the pressman cut overlays from paper by hand. This operation was laborious and costly, as the presses were held up during the makeready of the hand-cut overlays. Hence, the invention of the present-day mechanical overlay has made for better quality of halftone printing and has helped increase production.

Relentlessly the "war of printing processes" is being waged and out of it will come progress for the printing industry. Machines printing from type or relief plates have long dominated the field of general printing, but this position has recently been challenged by other processes. The offset press has come to stay and has gained recognition in its ability to produce certain kinds of work more economically and more satisfactorily than other presses. The intaglio process has also made progress during the past few years, but has really taken only a relatively small amount of work from the letterpress. Relief printing still dominates the field, however, and yet it is generally recognized that improvements in the *modus operandi* of letterpress printing are in order.

There are some men in this and other countries intimately connected with the printing industry who think that a revolution is soon to take place in printing due to some new process taking the lead from letterpress printing. The fact of the matter is, though, that printing is most certainly undergoing an unusual evolution of progress and we hardly realize the extent of this because it is so gradual. There are no sensational, outstanding features of any particular process which would seem to indicate that the others are to be swept off their feet, so to speak, by any one process. Those who say no further progress can be made in relief printing from halftone and other plates are simply not familiar with presswork. Neither are they informed concerning the forces at work to

perfect the printing plate before it is handled by the pressman; they do not recognize the fact that the pressman, who in order to produce good printing should work to a standard of one one-thousandth of an inch, is actually forced to disregard this standard because of conditions beyond his control. The reason he must disregard what is obviously a correct standard is found in the fact that the units of his form and his press vary several thousandths of an inch, and he must therefore spend too much time in leveling up his impression instead of merely supporting solids and relieving delicate high-lights of the illustrations.

The main cause of so much bad printing is the lack of makeready. Those firms operating letterpresses today are in fierce competition with one another, and many have to compete with shops possessing more up-to-date presses — presses which will print better and faster. Something has to be slighted, for the men and machinery in the average shop are speeded up about as much as possible. So the result is that makeready is usually slighted. Then, too, these printers must compete in many cases with the faster, though less sure, offset press.

A real craftsman does not like to slight makeready, and inferior printing is distasteful to him. It is not because he especially desires to be on makeready that the good craftsman spends so much time on it, although many who do not yet realize what constitutes good printing seem to think that makeready is an unnecessary evil and a hobby of the pressman. The real craftsman simply knows from experience that he saves time, produces better work and makes more money for the firm by being thorough in his makeready, for often has he seen the results of slighting this necessary process.

Two-thirds of the time spent in makeready is necessary; the pressman is compensating for the inaccurate work of other departments. We are aware that statements similar to this have been made in the past and have been challenged, but nevertheless the statement has recently been proved. If you want to cut down on makeready time, then do the least expensive and most effective thing: Provide the pressman with correct plates, good rollers and ink, and a printing machine that is accurate. By so doing you will enable him to eliminate some makeready time; furthermore, he will then be in a position to give you more production and greater quality. This is the next step for the printer if he wants to make a better profit and uphold the supremacy of letterpress printing.

It was recently pointed out in an address delivered before the photoengravers' association that in one magazine, picked somewhat at random from the news stand, fifty per cent of the space was given to color inserts and more than seventy-five per cent to illustrations. This speaks well for the photo-engraver, of course, but it also shows the trend of presswork, for the pressman prints these various illustrations. This is mentioned merely because it is characteristic of the growing use of illustrations in one or more colors, and this demand will undoubtedly continue and will grow to larger and larger proportions, influencing presswork, of course. The demand, therefore, upon the pressman for increased production and higher quality will necessitate new methods, new machines plus greater and greater skill and knowledge of the trade, and a higher productive ability.

The improvements in printing methods, especially those which make it possible to correct the common faults of printing machines and plates, will give an impetus to color printing and will stimulate its more general use in magazine, commercial work and even in newspaper supplements. This means that the pressman must exercise better craftsmanship in the future; we shall need more skill to handle these intricate machines, as they have a tremendous overhead and an enormous upkeep if not handled properly.

From the single-color cylinder press we have gone to the two-color cylinder press for long runs of colorwork. The

amount of this kind of work has increased and the runs have become longer, until now we face a period when more and more of this colorwork will be done on higher speed multicolor rotaries. The offset, too, will continue to handle a great deal of this work, for the speed of the offset press is limited only by the efficiency of the means employed to dampen and ink the plate in a manner which preserves the ink image and does not destroy the artificial surface of the plate, which takes the moisture and does not print. But all this progress will not be made suddenly. It will be gradual, and in the meantime we shall be printing most jobs on platen, single-color cylinder and job cylinder presses. This means that the pressman will continue his practice of compensating for errors in presses and plates by makeready, but the influence of better plates and presses which pull an even impression will be felt, even in those shops having no expensive machinery to obtain precision. Competition will force the printer to obtain better plates and presses, and in the end all units will be benefited thereby. The pressman in many shops will not find the going very smooth while this change is taking place; the demands upon him will sometimes be unreasonable, as there will be more of a tendency to slight makeready, though makeready is absolutely essential, under the circumstances, if good printing is desired. The slighting of makeready has, we believe, already reached the point where it can not increase if letterpress printing is to retain its lead, but the necessity for a large proportion of this makeready must be eliminated.

Precision plates and precision presses will certainly be a wonderful boost for letterpress printing produced from plates on metal bases and worked on two-color and rotary presses. But the average printer will naturally arise to inquire, "Where do I come in with my platen, cylinder or job cylinder presses printing from plates mounted on wood bases, from worn foundry type and from machine-cast type which varies in height?" Well, you will just have to get in the precision parade somehow if you want to keep up with the procession — and it can be done, too. Perhaps you can't carry the idea of precision quite so far as the printers who operate large shops and use some of the methods of precision beyond your present reach, but you can certainly improve on your system.

Take the product of slugcasting machines, for instance. There is much precision needed in the composing room in order that true slugs be turned out. The present output is unsatisfactory and could easily be improved, as the machines are capable of producing slugs which vary but little. Yet some pressmen are forced to put one or more strips of paper under one end of the slug (on platen presses) or several patches under the tympan before a lot of forms can be read.

Foundry type comes to the printer precision-cast, but it will not last forever, and when too strenuous an effort is made to economize on type, many times the amount saved is lost in the pressroom.

Before long you will be able to get precision plates, whether you do small or large work, but there is one obstacle in the way which will prevent them from printing true — the base upon which they are mounted. Most plates are mounted on wood, and wood is very susceptible to atmospheric conditions. It is a most unreliable mount, for the reason that it warps and gives and will ruin our precision plans if we are not careful. Because of its cheapness, though, wood has never been replaced as a base for cuts, and probably will not be for many years to come. By using the proper type-high machines and gages, and remounting cuts that are on badly warped wood bases, you can take a long step toward gaining accuracy and toward your goal — less makeready. In the meantime we may find some better substance for a cut-mounting base. It is understood that while better quality in original and duplicate plates is possible, it is, nevertheless, not so lacking at the present time as more precision.

Any attempt either at greater production or at better quality must embrace those all-important things in printing—rollers and inks. When once you have formed the habit of figuring your roller cost per one thousand impressions, and especially when you know the extra cost of four rollers, you then have no hesitancy in ordering new rollers when they are needed. It is just simply impossible to get along without them. Good rollers, properly adjusted, can make a job print well which otherwise would be a failure. Bad rollers will spoil any job, and the pressman is powerless to make good rollers out of bad ones.

The ink man has been too often abused, perhaps, but he too can help along in the quest for good printing and more of it. There is not space to present arguments concerning the essentiality of good ink. Theoretically, most printers realize that good inks are essential but many do not show this understanding in practice. The pressman thinks the ink man too frequently fails to practice precision in his factory, and undoubtedly some do fail. On the other hand, many pressmen do not know how to handle inks, and therefore lower their working qualities by inculcating too much unnecessary "dope." Furthermore, cheap inks can not be expected to work well under all conditions, and many buyers of inks have not yet realized how economical the best inks really are in the long run.

To assist in gaining greater production, automatic feeders for both cylinder and platen presses are now available, and these have to a certain extent added to the responsibilities of the pressman and his assistants. It might be well to note in passing that the automatic feeder is one of the greatest aids to pressroom production that has been very nearly perfected in the past twenty years. The general adoption of automatic feeders on both platen and cylinder presses has been the means of increasing production in the pressroom more than any other one agency. Automatic feeders have hurt no one, but on the other hand have made it possible for the employer to get greater profits and the employee more real wages. Their further use should be encouraged by all units of the printing industry.

We are now witnessing the advent of the job cylinder press, which is sure to raise the efficiency and the general standard of the printing industry—or, rather, it will be one of the contributing factors. For many years it has been customary to overtax the capacity of platen presses with forms that were considered somewhat small for cylinder presses or because no small cylinder press was available. The result was a too-frequent lowering of quality and quantity; the former due to certain limitations of the platen principle of printing and to the simple fact that these forms were too large and too heavy, the latter due to the amount of time necessary in making ready and in attempts at getting proper inking.

The job cylinder takes care of work too large for platen presses and too small for the larger cylinders. Because of certain obvious advantages possessed by job cylinder presses, work which could be run either on platens or on larger cylinders may be advantageously put on these machines. The job cylinder press may therefore be considered as a competitor of both, but it nevertheless occupies a position between the two and handles much work which can not be efficiently and economically done on either. Neither the use nor the performance of the job cylinder has reached the maximum. All these presses are automatically fed, as they should be, and the production requirements have made the position of the pressman operating the job cylinder more responsible than it has been.

The press builder is trying to put more precision in his machines, and we can use as much as he puts there. Most presses which are regarded as being in good condition would, if scientifically measured, show a variation of at least four or five one-thousandths of an inch between the bed of the press and the cylinder. What it will cost to bring this inaccuracy down to below one one-thousandth of an inch is not known.

But even at that the press builder has kept ahead of the parade, and no doubt he will make any improvements possible.

Keeping these presses in good shape, caring for and setting rollers, manipulating inks, eliminating unnecessary makeready but holding up quality are all dependent upon the pressman's skill and management. He must practice precision and management if we are to succeed in obtaining more quality and a greater output. The pressman's position in the industry is growing more important every day, and to keep pace with the onward march of printing he must realize this importance and take advantage of the opportunities to gain a technical knowledge of the trade through properly conducted schools and by reading the printing trade journals.

## A LETTER FOR ERSTWHILE CUSTOMERS

BY C. M. LITTELJOHN

The interest shown by the printer in the client is an attractive feature of good will and forms an invaluable asset of the successful print shop. Contact by personal letter is a direct means of stimulating this interest and of showing the printer's appreciation for the patronage furnished. When a buyer of printing lets a period of time elapse during which he discontinues his patronage, a letter sent to him as a gentle reminder of the interest of the printer is a feature of direct-by-mail advertising which often results in excellent returns.

The following letter drafted to meet such a situation contains the necessary elements of approach, yet is flexible enough to permit of revision or the insertion of more personal clauses. If any important changes have taken place in the plant, such as the enlargement of the building, increased facilities or equipment, new location or management, paragraphs amply describing such changes should be added.

"My dear Mr. ———:

"On going over my files of those who have favored this plant with their patronage in the past, I regret to find that your name does not appear among the recent purchasers of printing.

"It is a source of keen regret to me that this is so, and I am writing to inquire whether there is any reason for withdrawing your patronage after you have once favored us. Any criticism or complaint you may have to offer will be gratefully received, as it is our endeavor to build up a plant which will turn out the highest quality of work with excellent service. All the members of this organization are most anxious to retain your interest and your continued patronage, and I am writing to ask if we may not serve you in the near future.

"During the depression following the war and the period of inactivity through which business has been passing, advertisers and previous buyers of printing in general have curtailed their expenditures in an endeavor to save on printers' ink. This policy has been found to be a short-sighted one, and with business rapidly becoming normal business men have again seen the necessity of building up their business by advertising and printing, and are once more renewing their patronage with the print shops.

"I hope I may have the pleasure of again serving you. I want to assure you that all the facilities of this establishment are at your disposal, and that we are ever ready to cooperate with you or talk over any problem relating to printing with which you are confronted.

"Awaiting your continued cooperation, and with best wishes, I am,

"Most sincerely yours, \_\_\_\_\_"

In the body of the letter may be included particular reference to any important feature of the business, an art or engraving department, or the fact that the plant specializes on certain kinds of work, to the buyers of which in that special field the letter should be sent.



## Some Practical Hints on Presswork

PART VII.—BY EUGENE ST. JOHN



ONE concern prints millions of wrappers weekly on a hard manila Kraft wrapping paper in two colors in one operation on a rotary press. The paper feeds from the roll and after printing it is in the same operation practically instantaneously rewound in an air-tight roll. Meanwhile the printed web of paper has passed over, under and between steel idler rollers. Within seventy-two hours the printed paper is fed from the roll into a special gluing machine whereon the web is pressed by rollers onto corrugated board in the presence of considerable heat. The making of black and colored inks which will set and dry fast enough for such exacting requirements has stumped more than one old inkmaker.

Another concern prints bread wrappers in colors on a rotary press and instantaneously in the same operation the web travels through a hot paraffin bath at the rear of the press. To execute such work without smearing or offset calls for a nicely adjusted ink from the maker and nicely adjusted make-ready, fountain and tension by the pressman.

**BOOK AND MAGAZINE INKS.**—In the book and magazine publishing field various grades of black and colored inks are required, ranging in price from, say, 20 cents for a black suitable for perfecting flat-bed or rotary presses printing all but the very fine screen plates and type on news, M. F., S. C. and S. and S. C. papers, to a halftone black for S. and S. C. at 50 cents and a halftone black for coated paper at \$1 a pound. These inks contain a good grade of pigment and are ground in rosin oil varnishes in some cases and in a mixture of rosin oil and linseed oil varnishes in the better grades. The lowest grades contain considerable mineral oil. The viscosity, body and flow of the ink must be suited to the type of press used and also to the drying quality. Perfecting presses, whether of the rotary or flat-bed type, require an ink that sets very quickly. The faster presses require inks of reduced viscosity. In all this work drying is by both absorption and oxidation, and the ink must be suited to the paper used. A paper on which drying by absorption preponderates would require a more penetrating varnish than one where drying by oxidation is considerable.

Covering ability is of great importance in order that the pressman may run close to color to avoid offset and smearing, and on thin papers the penetrating varnish of the ink must not allow the ink to show on the reverse of the sheet.

**JOB INKS.**—Job inks are made for use on both platen and cylinder presses and contain the best available materials, and these are very finely ground and carefully adjusted for setting and drying.

Platen presses require an ink of great body and viscosity and with the finest ground pigment. Job inks of the better grade, termed bond and cover inks, to be used on papers where drying is principally by oxidation, are of this type. The best linseed oil varnish and gum resins are used for the vehicle. Another class of job inks contains the same grade of pigments and has heavy body, but is ground in a softer, less viscous varnish for use on papers not quite so hard and impenetrable in finish as those on which bond and cover inks are employed.

The last noticed class is generally termed job or combination job ink, the bond and cover ink type being distinguished by greater body and viscosity.

The combination job inks work well on both platen and cylinder presses, but the heavier bond and cover inks are

better adapted for use on the platen than on the cylinder press, where the greater distribution surface of rollers and plate tends to slow the speed of the press.

A third class of job inks are the halftone inks in both black and colors, which may also be termed combination inks, as they work well on both cylinder and platen presses. On many papers the halftone inks and combination job inks may be substituted for each other, but where opacity is required the bond and cover inks are required.

For printing heavy solids on delicate coated paper under difficulties, as when the paper has not been seasoned or at a low temperature, a special reducing or soft halftone black has been made in two grades of viscosity, the stiffer for the platen, the softer for the cylinder press. These reducing or soft halftone blacks contain as much carbon black and blue toner as the halftone black but are ground in softer varnish. By adding them to a halftone black which picks, the trouble may be overcome without weakening the color, which is the effect caused by adding any reducer not so black as the ink.

The job inks are more tacky and longer than the halftone inks and dry more by oxidation than the latter, which are made to penetrate the chalk, glue, casein and starch surface of coated paper. The better grades of halftone inks contain even more pigment and toner than job inks. The halftone inks are more penetrating and are to be preferred on any paper where absorption drying preponderates over oxidation.

A very striking illustration of the difference between platen and cylinder inks is afforded by using cylinder reducing or soft halftone black, which alone prints all right on the cylinder press, alone on the platen press. Here it is too greasy for use, producing much the same effect as would a lithographic ink used on a platen press.

A great volume of ink of the same high grade as these under discussion is used on rotary presses. The same pigments are used, but the varnish must be adapted to the faster process. The viscosity and body are diminished according to the speed of the press. Thus the best black ink made, engravers' proofing black, is slowly distributed and the proof is pulled with a long dwell on the impression, and a heavy ink is possible. The platen press runs slowly and the dwell on the impression is long, and here again a heavy ink is used. On the cylinder press the form of the impression, a narrow streak across the cylinder in contact with the form as the cylinder rolls around, diminishes the dwell on impression and the great distribution surface of the rollers and ink plate enters into consideration, and here a less viscous ink, which need not be of such density as the platen press ink, is indicated. The high speeds of the various rotary presses make necessary still further decrease in viscosity and density, because the rollers lose in their grip on the ink as the speed increases. The stiffer the varnish, the slower it must be spread, is axiomatic.

**CELLULOID INKS.**—Inks are specially made for various surfaces other than paper, and here the same rule applies, the harder the surface, the tackier the varnish, and the more it approaches impenetrability, the more necessary to effect drying by oxidation. Thus inks for celluloid and glass must be extremely viscous to take hold and stick, and can only dry by oxidation. It may be noted that inks may be made to print on any hard surface by some transfer method or direct by using a rubber form, and by the latter means on corrugated surfaces as, for instance, palm leaf fans.

For soft surfaces the viscosity is decreased, as with paper, and we find halftone ink well suited for printing on leather.



An Exhibit of

# FOUR-COLOR PROCESS WORK

For School and College Annuals

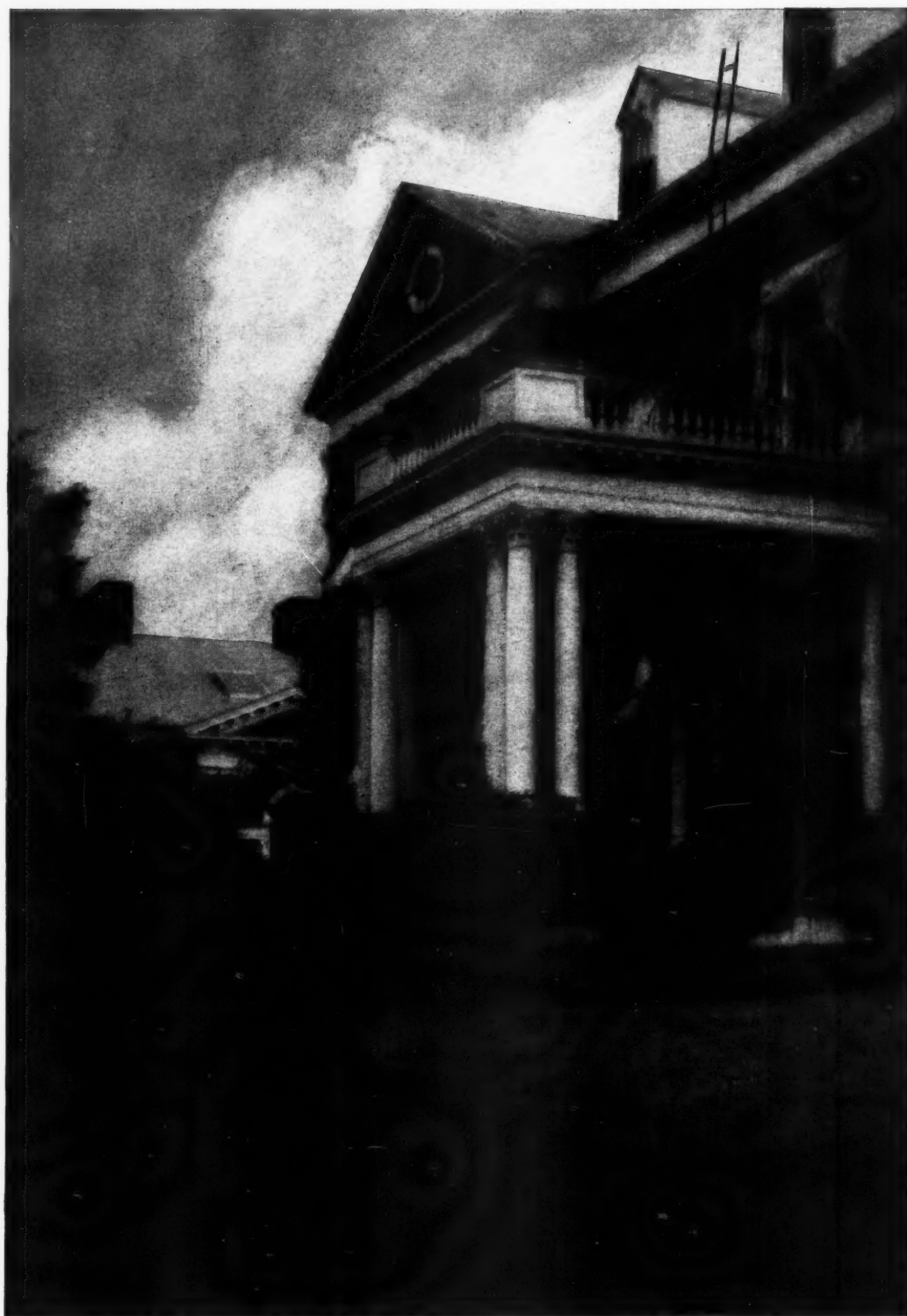
*Contributed to the Fortieth Anniversary  
Number of The Inland Printer by The Hugh  
Stephens Press, Jefferson City, Missouri*

CRAFTSMEN whose labors in the perfection of the processes by which the treasures of the world's art galleries are reproduced and made available for the masses, should find gratification in the achievements of the past forty years. The subtlest combination of color put upon canvas today yields itself to reproduction; ordinary illustrations are transformed into works of true art. The cultural influence resulting from this democratization of art, and the beautifying of the commonplace, entitle those who have advanced color process work to such recognition and honor as are justly due to all benefactors of mankind.

What craftsmanship, skill, genius, and scientific application have been exerted to bring about the wonderful progress that has been made in color process work! Exhibits of what has been accomplished are shown in the following two pages of this insert. The subjects reproduced are selected from the pages of the 1923 "SAVITAR," the University of Missouri student year book, printed by The Hugh Stephens Press, Jefferson City, Missouri. This book was awarded first prize in the national contest conducted by the Art Crafts Guild, Chicago, in which leading college annuals were entered as competitors. The engravings shown were made by the Burger Engraving Company of Kansas City, Missouri, from photographic studies by Paul Parsons, Columbia, Missouri.



*Jesse Hall*



*Parker Memorial Hospital*



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## Reviewing Forty Years of Typography

BY N. J. WERNER



HE thought has often come to me, as it has perhaps to others: "What would Johann Gutenberg say, were he able to come back and see how printing has developed since his practice of it?" His visage certainly would express astonishment—an astonishment which would, I think, be shared in scarcely smaller degree by those of his followers who died but a century ago. Even those who went into the beyond only a half century ago would be astonished at many things the graphic arts could show them today—things which the youngsters at the printing game view quite nonchalantly, but which arouse feelings of deep appreciation in one whose typographic career began just fifty years ago and who has been able to note the changes and improvements in equipment and methods as they came along and were adopted within the period since then.

To begin, what would the present-day apprentices say to my duties of cleaning and filling about twenty-five coal-oil lamps every day for the composing room of a small city daily, taking all the proofs and running errands between the editorial and composing rooms, in addition to the janitor service of sweeping the floors, starting fires and keeping them up, and being on the job from 2 P. M. to 2 A. M.? Just think, how well off are the apprentices of today? (If they would only appreciate it!) In addition to a shorter working time, they now have available efficient organized instruction by competent teachers of printing.

The writer had ten years of service at printing behind him when *THE INLAND PRINTER* made its initial appearance. That initial number, though modest, gave great promise—a promise that has ever been faithfully kept. Before its advent there were but two trade periodicals that were looked up to by America's printerdom, these being the *Typographic Advertiser* (published by the MacKellar, Smiths & Jordan typefoundry, the publication of which the American Type Founders Company should by all means have continued) and the *American Newspaper Reporter* (published by the George P. Rowell advertising agency). In its early days *THE INLAND PRINTER* had some pretentious rivals, *Press and Type* (Philadelphia), *Art Press* (New York) and the *Artist Printer* (St. Louis), but these failed to carry on. At present there are a number of more or less excellent graphic arts periodicals, both here and abroad. Some of these devote themselves to special lines and are therefore not competitors of *THE INLAND PRINTER*; they may be commended as additional sources of information for those interested in the special topics wherein they specialize.

Perhaps but few reflect upon one change in printerdom, which the writer believes to be due to the trade journals, and especially to *THE INLAND PRINTER*, and that is in the mental attitude of the printer. Formerly he had a status much akin to the mendicant, in his appeal to the public for recognition and support. No doubt this mental condition was mainly due to a lack of appreciation by the public of the printer's products, newspapers, books and jobwork. But today the attitude, both of the printer and of the public, is much different. The printer and the publisher now put themselves on the same plane as the manufacturer, the builder and the merchant. They no longer, except in rare instances, beg for patronage. They stand forth as substantial men in the community, and well they may, for the printing and publishing trades now rank among the leaders in the world's industries.

Within the past forty years the public has also come to a real appreciation of the value of advertising; hence the arts of publicity have come into their own. Instead of an inch, a "square," a quarter column or a column of newspaper space, the sellers of commodities now use full pages to a large extent, and very often two to eight pages. And instead of the announcement whose text was never changed from one year's end to the other, the same matter is now scarcely ever used more than once in any one paper or magazine. This, of course, aids the effectiveness of advertising, and furnishes more work for all hands in the printing office, as well as for those who furnish printing material. Also, since the advertisers have found illustrations and decorations very helpful in spreading their propaganda, a large share of work falls to engravers, electrotypers and stereotypers. Then, from the exploitation of publicity we have had a new set of workers come into the typographic arena, namely, advertisement writers, designers, layout men, etc.

Turning to the mechanical side of typography, presses come first to mind, and in these the changes have been not a few. The first cylinder press that the writer fed was a big drum affair, whose motive power, turning a big wheel, was one Fouts, a strong colored man. Most of the old drum cylinders have given way to small cylinder, two-revolution presses. When the writer first set type for a metropolitan daily, the old-style fast newspaper press, which had the type made up on "turtles" (segments of a cylinder) was still in use. Nothing could be set wider than single-column measure. Advertisements covering more than one column had to have the column rules running through them. Some papers had the practice of setting up large display letters out of small ones; thus, four, six, eight or ten line capitals were painstakingly composed of agate or nonpareil capitals, a laborious method, but the only one possible with the use of the cylindrical "turtles." The first "perfecting" press the writer saw was one that used the half-cylinder stereotype plates, printing both sides from a roll of paper, but delivering six unfolded sheets at one throw of the fly. The multiple cylinder presses, cutting, interleaving, pasting and delivering folded, came along somewhat later, as also did the presses which printed illustrated sections in various colors; which again were followed by the artgravure presses for newspapers. The practice of adapting the newspaper "perfecting" press to the printing of novels, magazines and directories came along in due course and is much in use. Some of these can deliver their products bound in paper covers.

In job presses we enjoy the application of many improvements—stronger build, better ink distribution, throw-off devices, feed guides, safety guards, and more recently self-feeding mechanisms. Greater ease of operation has been attained, making for greatly increased speed. The capability of using some presses for special punching, cutting-out and embossing is also a modern development.

In gazing about the pressroom and other rooms where there is machinery one is nowadays impressed by the absence of the old-time overhead shafting, pulleys and belting, these being supplanted by individual motors attached to the machines. We now rarely see steam engines, in various sizes, taking up corners or special rooms and requiring the care of an attendant. We get the necessary power more cheaply and with less inconvenience by merely throwing in an electric switch.

Chases and locking-up methods have not kept behind in the march of improvement. Welded steel chases would probably never have been dreamt of by Gutenberg, and the variety

available now, for all particular uses, would indeed have puzzled him. The wooden quoin is now used but seldom, being replaced by the various makes of the Hempel and other patterns in metal, including some adapted for very narrow spaces. Extension lockup devices of a number of styles and degrees of merit are among the things that help our printers, even though occasionally use is found for the venerable wooden side-stick.

Though the stone (taken in occasional instances, it is said, from a nearby graveyard) is still generally used, iron makeup surfaces have come largely into service and have shown themselves preferable to marble surfaces. The stands upon which the marble or iron surfaces rest have also joined in the march of development. Instead of simply four legs and their braces we now have cabinets arranged to hold furniture, with drawers for quoins and locking-up tools. Some are arranged with boards to hold standing forms, and some have a series of drawers to hold type sorts. To assist the "stoneman" we have the modern squaring devices for placing pages in proper position, so they will register as desired.

Nor has the composing stick been forgotten. About forty years ago there was among the novelties the stick which was made to a permanent column measure,  $12\frac{1}{2}$ , 13 or  $13\frac{1}{2}$  pica ems. It had its share of appreciation, but composing machinery has now lessened its usefulness. Sticks which are arranged so they may be readily set to any pica or nonpareil measure, and which have measures stamped upon them are modern contrivances and the job compositor naturally prefers them.

Lead and rule cutters and mitering machines have also had the due attention of inventive genius, though the application of muscle and care in their use has not been appreciatively modified. Proof presses show improvements over earlier models. Some are driven by electric power. Still we can not get away from the necessity of an occasional use of the traditional proof planer and mallet.

Type cases and the stands to hold them have had remarkable development in the past four decades. Because of our strong hold on the traditional lay of the case, but little change could be made in this respect; but we may note the better construction of the case, the laminated triple bottom and the better finish—also the standardization of the case size over all. For storing the cases it is a far cry from the old stand, holding five or six cases, to the present finely made cabinets, ranging in capacity from twenty to fifty cases, either in one or two tiers, and provided with handy pulls and label holders. Some are arranged with specially convenient working surfaces for the compositor, and have drawers for the safe keeping of his tools and manuscript. Number tacks on cases and cabinets are also a modern help to keep cases where they belong.

Furniture and space-filling material are now made of iron and steel as well as of the traditional wood, cast or cut to desirable widths and lengths, and are furnished in pieces as desired or in variously assorted fonts, with or without suitable cases to store them.

Passing up the composing rule, which is perhaps the only thing that has experienced no change, except to be supplied in cases containing an assortment of lengths, we come to our great essential—type. In type and its production we have much of change to note during a half century. We first pay our respects to the casting machines which now produce finished type, their employment doing away with the old-time practices of breaking off the jets formed in casting, rubbing the sides of the type on sandstones or files, and of setting it up on yard-long wooden sticks preparatory for the grooving, dressing and inspection operations.

Where formerly type punches had to be laboriously and most painstakingly cut by hand in steel, at the advent of THE INLAND PRINTER original types were generally cut in a special alloy of type metal, from which matrices were made by the

electrotype process (a process which enabled typefounders to copy one another's faces; those who did not pay for or secure permission to do so were termed "pirates"). This cutting in metal of original faces was for many years done by hand, but machines to do the work came gradually into use. All sizes being cut after one pattern resulted in the uniformity of design throughout an entire series, which was next to impossible with hand-cutting. These machines can cut originals in steel as well as in metal, and are employed for producing the steel punches used by the factories making matrices for the line-casting machines. The cutting of steel punches and metal originals has been generally discarded by the typefounders, who now cut the original design directly into a piece of copper, brass, steel or special composition, to form a matrix. This art has now been carried to a surprisingly high state of perfection. It may be interesting to know that the old Central Type Foundry of St. Louis first used this method in "drilling" matrices about the time of the birth of THE INLAND PRINTER, some of its "Geometric" faces and the first "Type-writer" face being thus produced. The full development of this method, however, came much later. There is still much use of the electrotype process for making matrices of copied faces or for replacing worn-out matrices. Copper was the usual metal to deposit, but nickel has been used more or less in recent years, because it makes a most durable matrix. At first it seemed impossible to secure a desirable deposit of this metal, but the electrotypers' worries were overcome by continuous experiment, and now the experts know how to handle the solution and the electric current so that a thoroughly satisfactory nickel matrix may be produced.

We are indebted to the greater ease of engraving by machinery for the extension of type series. Formerly typefounders cut but few faces larger than canon or four-line pica, and the english and meridian (or four-line small pica) sizes were generally omitted. But now type faces are cut as large as six-line pica, and since the point system came into use the 14-point, 30-point and 42-point (and occasionally 5-point) sizes complete the full range from the size up to 72-point. Of late, 84, 96, 108 and 120 point sizes are supplied in a number of series.

THE INLAND PRINTER was two years old when the typefounders of the United States got together and concluded to adopt the point system. Several foundries had cast "point" bodies before 1885, but failed to agree on the size of the point. At the conference, held in Buffalo, the MacKellar, Smiths & Jordan pica was taken as the standard, despite the fact that some suggested that pica be made exactly one-sixth of an inch.

The next step in type development was the standardized alignment of the various faces. Some experimenting had been done by the MacKellar, Smiths & Jordan foundry, but it did not give satisfactory results. In 1889 the writer published an outline of his ideas on the subject and proposed a plan, which was adopted by the Inland Type Foundry of St. Louis, when it began business in 1893. With modifications in several of the larger sizes, this is the system of alignment now used by the American Type Founders Company. When the British typefounders adopted the American point they were wise enough to also adopt the standard lining system. Some years later the systematic alignment, modified to suit the Didot point system, was (at the instance of Genzsch & Heyse of Hamburg) adopted by a conference of German typefounders held at Berlin.

Next to the standardized alignment the last three decades have witnessed the introduction of "point set" as applied to type. With more or less success, Lynn Boyd Benton, of Milwaukee, had demonstrated the merits of his "self-spacing" type in facilitating speed in composing. His plan was to reduce the number of widths in a font of letters, and he finally got them down to a very small number. Each of the widths was a

multiple of a certain unit (some fraction of a pica). This unit, however, varied according to the variation of the faces—wherein lay a vital error in his system, because of the lack of uniformity among the units he employed for differing faces on the same body. It was the function of "point set" to remedy this error, by the casting of each type to a certain number of points and fractions of points in width. In the judgment of the writer, gained from experience at setting type so cast, it works out well—provided no smaller fraction than  $\frac{1}{2}$ -point is applied. When  $\frac{1}{4}$  and  $\frac{1}{8}$  fractions come into play (as, for instance,  $3\frac{1}{8}$ ,  $5\frac{1}{4}$ , etc.), the advantages are nil so far as the compositor's work is concerned. The "point set" idea, however, is of value to the caster of type, as he may know positively how wide the matrix fitter intends each type to be cast, whereas formerly he had no such fixed guide, and often was guilty of wide variances in his casting.

The production of type "families" is another of the modern innovations. Now we may have a design in regular weight and width and its italic; then the same design in heavy weight, and in condensed and extended forms, sometimes also in extra-heavy weight, and more condensed or more extended in width—all of which aid to give any job a uniform character. In older days the compositor had to use faces of widely divergent styles to make his lines of desired lengths.

A wealth of useful auxiliary material in type form has been added to the back pages of the specimen books. We thus have a variety of job-face fractions, advertising and table figures, calendar figures, and new systematized commercial, arithmetical, algebraic, astronomical and other signs; also an extensive choice of useful borders and small cuts. Systematization has also become evident in brass rule, and the variety of designs has been considerably enlarged.

The peripatetic lead caster, who used to visit the country offices and cast leads and slugs for us from old type, is scarcely in telephoning distance from the factories where, with ingenious contrivances, are now produced leads and slugs, and metal furniture, of high accuracy and a beautiful finish, and with incredible speed.

Perhaps the most successful of the devices that set foundry type mechanically, among all the experiments of these four decades, was the Thorne machine, which might have won the way to popular use had it not been for the greater practicality of the line-casting and the monotype machines. However, it required the services of two persons, and is said to have broken a large percentage of the letters, which was due, no doubt, to the many deep nicks which had to be on the back of the type. So it is just as well we have progressed away from it. As far as typesetting machines are concerned, it would require a lengthy article to give merely a brief notice to each of the experiments that could be recorded.

The momentous machine of our period is the line-casting mechanism successfully developed by Ottmar Mergenthaler. But this might not have become the useful thing it is were it not for the invention, by some one else, of the spaceband and of the Benton machine for cutting the type-face punches required in producing matrices by the thousands. The succeeding invention of devices to apply to this machine—including those which melted the metal by electricity—have made it almost a perfect thing, and what one may not like in the linotype one may find in the intertype and linograph, and vice versa. The line-casting machine may be given much credit for the immense strides the printing industry has made since its introduction. The increased amount of composition gained more cheaply by its use has given us more and larger newspapers, magazines, books, pamphlets, catalogues and circulars, and has necessitated the building of more and larger presses, as well as the production of vastly more paper and ink, even of more foundry type, leads, slugs, furniture and other auxiliary material. The setting up of matter in the Hebrew, Arabic,

Japanese and Chinese languages, by means of the linotype may be listed among the modern achievements.

In speaking of the linotype it would be unfair to slight the importance of the monotype mechanisms for producing single and composed types. The monotype has had a large and satisfactory share in the enlargement of the printing industry and in helping the line-casting machines increase the output.

Photography has done wonders for the typographer. In the early numbers of *THE INLAND PRINTER* we saw illustrations produced by means of the camera that made us gasp with astonishment, though nowadays these would seem commonplace and even poor to us. Most of the illustrations of those days were printed from wood cuts, of more or less excellence of execution. When we saw a specially fine one we were delighted, as we would be even today. Alas! this art is almost extinct.

For a while, when *THE INLAND PRINTER* was young, cuts were often made by means of "chalk engraving." A steel plate was covered with powdered chalk, lightly held together by a binding element, to the extent of three or four points in depth. Through this chalk covering the design or picture was traced with special tools. The loosened chalk was removed and a cast was made from the plate, to be used for printing, generally in newspapers. One of the rough type faces was once engraved on such chalk plates.

It would be going too far into detail to treat here separately the various photographic engraving and printing processes, such as zincography, calcography, callography, zinc and copper etchings and halftones, Hamultyp (the latest), etc., and the late developments of artgravure. Besides, I rather imagine the editor has detailed S. H. Horgan to write about the forty years' progress in the photo processes. Perhaps Mr. Horgan will also tell us of the offset method of printing, which I merely allude to here as being a large item in the late graphic art developments.

In the paper industry developments in production and in products have not been lacking. Outstanding among the latter is coated paper, a requirement due to halftone engraving. The number of varieties and weights of paper and cardboard, as now shown in a dealer's sample case, would overwhelm the printer of 1883, while we merely view them as a matter of course. The achievement of a much needed standardization in the sizes of paper is yet to be recorded. Perhaps ten years hence the jubilee number of *THE INLAND PRINTER* may tell of its coming to pass.

The front room, or the office, has trotted along, for it has shown development in the soliciting of orders, in the preparation of estimates and in the ascertaining of the cost of turning out work. The cost-system idea has had a thorough exploitation, and a mass of literature covering it is available, also job tickets and accounting blanks that cover almost every detail of a piece of work. A printer need not now unwittingly ask too low a price for any job.

Through his joining associations of employers, notably the typothetæ, and through the reading of his trade literature, the printing owner, as a rule, is at present more of a business man than he was half a century ago. I wish some of those of that time had been better collectors, making them able to pay what they still owe me for setting type. Still, I shall be charitable enough not to dun them in the beyond.

Finally, through unionism, the printery employees—both union and non-union, be it emphasized—have gained a shorter work day, because of which the proprietors have also gained more playtime. Were it not for this, both masters and men could not get much use of their automobiles, a pleasure that the printers of forty years ago would have had no hope of enjoying out of the emoluments the printing business gave them.

Imagine Gutenberg speeding along in an auto!



# Apprenticeship in the Printing Industry

## Forty Years Ago and Now

BY MERRITT W. HAYNES

Assistant Director of Education, United Typothetae of America



MODERN commerce and industry have learned the importance of frequent inventories. The bank or business house balances accounts at the close of each day; the factory keeps a perpetual inventory of stock, posted up promptly upon the receipt or withdrawal of any item; at least once a year all business concerns make a complete check-up of assets and liabilities. In the larger and less tangible affairs of our civilization such comparative evaluation of resources is less frequent and regular. It requires the stimulus of some special event to recall to our minds the various items of any situation in their proper relation to one another. The fortieth anniversary number of *THE INLAND PRINTER* is such an occasion; and among the various factors of the great printing industry which are now cast into the balance, the matter of the training of workers for the industry is worthy of consideration. The revolutionary changes during this period enable us to see conditions of the present in sharp contrast with those of forty years ago.

Let us look at the status of apprenticeship in the printing industry in the year 1883. Already gone were the days of the ancient and honorable form of indenture in which the boy, carefully selected and under binding contract, enjoyed the close personal supervision of the master craftsman and cherished the ambition to become some day a skilled, artistic workman, a master, and a member of the guild. Only isolated cases of apprenticeship approaching this description could be found forty years ago, and the number has continually diminished. The development of our printing plants has transferred the apprentice from the personal supervision of the master to the attention of the foreman whose job is to turn out work. In the evolution of modern industry, the pressure of competition under large-scale production of a highly specialized nature imposes upon the foreman the necessity for utilizing the working force, boys included, in such manner as to yield the most immediate profit, and the need for training the future generation of craftsmen has been obscured.

The boys who entered the printing trade forty years ago were quite likely to be engaged by chance to do the juvenile jobs of the office, such as running errands, sweeping the floors, cleaning type materials, and other menial tasks that could be imposed upon unsophisticated youth. The boy who endured this treatment and stuck to his job in time became recognized as an apprentice, having picked up bits of information here and there which he could apply successfully when finally given a chance to set type. Frequently trade jealousy led the journeymen to discourage or oppose the young learner.

There did not yet exist the help now accessible to every printer through such trade publications as *THE INLAND PRINTER*. The technical treatises on printing were very meager. De Vinne's valuable books were still nearly twenty years in the future, and it was thirty years yet before a text book on printing was published. One of the most potent educational factors was the tramp printer who carried along from shop to shop any new trick of the trade that he might pick up. Printing was not yet taught in any school, except perhaps in a few penal or corrective institutions where printing plants were installed for the purpose of producing printed forms for the institution with the labor of inmates.

In casting up the account for this forty-year period, we are happy to note a decided change in the matter of training printers. This period marks the passing of the old and the coming of the new apprenticeship. It is pertinent now to note some of the efforts that have been made, by means of organized instruction, to introduce the new methods for training workers for our great industry.

### PRINTING TRADE SCHOOLS

In January, 1900, a number of leading master printers of Boston, recognizing the deplorable apprenticeship situation, established the School of Printing at North End Union, Boston, under the direction of the late A. A. Stewart. The aim of this school was to give fundamental and general instruction in printing-office work, and to offer to young men, through a system of indentured apprenticeship, an opportunity to learn the things which were becoming each year more and more difficult for the apprentice to obtain in the restricted and specialized conditions of the modern work shop. The course of study embraced book, commercial and advertising composition, and platen presswork. The work of this school was characterized by a high standard of typographic excellence and thoroughness. This school has since become a department of Wentworth Institute in Boston.

Other schools since opened by associations of employers are Southwest School of Printing, Dallas, Texas; Empire State School of Printing, Ithaca, New York (New York Publishers' Association); Printing Trade School of Philadelphia (Local Typothetae); Chicago Typothetae School of Printing; Southeastern School of Printing (Southeastern Master Printers' Federation), Nashville, Tennessee; Ben Franklin School of Printing, St. Louis.

One of the first general trade schools to offer instruction in printing was the Winona Technical Institute in Indianapolis, organized in 1903. The appeal of this institution for support was headed by the United Typothetae of America, and, although the old Winona institution has since become a local technical high school, the U. T. A. School of Printing, Indianapolis, has continued its independent status under the immediate management of the typothetae. It is now one of the oldest and largest schools of printing in the country, with well equipped departments of hand composition, slug composition, monotype composition, presswork and bindery work. With hundreds of graduates filling responsible places in the printing industry throughout the United States and Canada and in many foreign countries, this school has demonstrated the value of such training.

### SCHOOLS FOR MACHINE COMPOSITORS

The first school to teach linotype operating was the Inland Printer Technical School in Chicago, opened in 1902 under the direction of J. S. Thompson, then associate editor of *THE INLAND PRINTER*. This school continued until 1918 when, owing to war conditions and other causes, it was discontinued and its work was taken over by the school maintained by the Mergenthaler Linotype Company in Chicago. During its career, however, it trained nearly two thousand students from all parts of the world. Mr. Thompson's book, "The Mechanism of the Linotype," is still the leading text book on this subject. The Mergenthaler Linotype Company now maintains schools in its Brooklyn factory and in its branch offices in Chicago, New Orleans, San Francisco and Toronto, for the



training of operators and machinists. This firm also promotes the teaching of linotype work in many of the printing schools throughout the country.

The Lanston Monotype Machine Company maintains schools in its Philadelphia factory and in its branch offices in Chicago, New Orleans and Toronto, besides promoting monotype instruction in several other schools. One feature of the Lanston company educational work is the excellent series of text books, which are models of technical literature.

The National Publishers' Association has for several years fostered a school for machine compositors at Macon, Georgia, and now proposes the establishment of several regional schools in various parts of the country.

#### APPRENTICE SCHOOLS IN PRINTING PLANTS

One of the earliest of the successful attempts to organize the training of apprentices in an industrial plant was begun in 1872 by R. Hoe & Co. in New York city. Although this plan included only the training of machinists, draftsmen and other mechanics engaged in the construction of printing presses, the fact that the product of the firm represented a vital element in printing brought this apprentice plan to the attention of the leaders in the printing industry. Until 1905 training schools were started in only four other industrial plants, none of them in the printing industry; but after this date the movement spread rapidly.

The idea of a complete training school within a printing plant suggested itself to T. E. Donnelley, president of the Lakeside Press in Chicago, and was further strengthened in his mind by reading an account of the school which had been maintained by the Chaix Printing Company of Paris for over sixty years. Mr. Donnelley's plan was put into operation on July 6, 1908, when the School of Apprentices of the Lakeside Press was formally opened. Under the able supervision of E. E. Sheldon, this training school has become one of the outstanding examples of successful apprentice training in the whole vocational education movement in America. Although the first purpose of the school was to train craftsmen for the composing room and pressroom, its scope has steadily widened until it now trains clerical workers for the office and provides high-school and college graduates with a familiarity with printing processes which qualifies them to fill special positions in the sales and executive force of the plant. Several other firms have since established plant schools of this type. Among them are J. W. Clement Company, Buffalo; York Printing Company, York, Pennsylvania; J. Horace McFarland Company, Harrisburg, Pennsylvania; Southam Press, Toronto; Con P. Curran Printing Company, St. Louis, and Curtis Publishing Company, Philadelphia.

#### I. T. U. APPRENTICE COURSES

About 1908 the International Typographical Union, in coöperation with the Inland Printer Technical School, inaugurated correspondence courses for apprentices and journeymen under the jurisdiction of the union. This series consisted of thirty-seven lesson pamphlets treating of punctuation, composition, proofreading, imposition and color harmony. These lessons were intended to supplement the daily work of the shop and mold the apprentice into a skilled workman. By means of this instruction the apprentice was enabled to break out of the narrow specialty in which he might find himself placed under modern shop conditions, and to obtain a knowledge of various branches of composition. Many thousand printers throughout the country improved their craftsmanship during the past fifteen years by means of the I. T. U. lessons. The original course was discontinued several years ago, a new set of lessons being arranged by the International Typographical Union. The headquarters for the administration of this correspondence course is now the School for Printers' Appren-

tices of New York City, under the direction of Arthur L. Blue and maintained jointly by the Printers' League Section of the New York Employing Printers' Association, Typographical Union No. Six, and the Hudson Guild. Apprentices employed in shops represented by the Printers' League attend the school four to six hours a week *on their employers' time*. The instruction given is supplemental to their daily work.

For several years the pressmen's union has conducted a school for pressmen at Pressmen's Home, Tennessee, offering both resident and correspondence courses. The typographical union has recently opened in Nashville, Tennessee, a school for training linotype operators, and proposes a chain of such schools throughout the country. Local unions in many cities have fostered extension classes for apprentices, in many cases in coöperation with local vocational schools.

#### EDUCATIONAL WORK OF THE UNITED TYPOTHETÆ OF AMERICA

At the U. T. A. convention in Chicago in 1912 a resolution was adopted authorizing the appointment of an apprenticeship committee to make a careful study of the subject of apprentice training in the industry, to the end of devising a comprehensive and practical plan for the development of an efficient training system. After a year of diligent work, the committee rendered an extensive report to the convention of 1913, including the following recommendations:

Appointment of a national apprentice director; reorganization of the U. T. A. School of Printing at Indianapolis; appointment of local apprenticeship committees and deputies or directors; establishment of individual shop schools and coöperative or local typothetæ shop schools wherever possible; establishment of an "Apprentice Department" in all composing rooms; compilation of a U. T. A. course of instruction for all shop schools and apprentice departments; publication of official U. T. A. text books; registration of apprentices with local apprentice committees; a correspondence course for apprentice workmen and coöperation with trades-union apprentice committees wherever possible.

One of the achievements of this program has been the preparation of a technical library for printers, consisting of sixty-five volumes, of which thirty-eight have now been completed. Another activity is the series of standard education courses in estimating, cost finding, cost accounting, salesmanship and advertising. These courses, first issued in 1918 and conducted both by correspondence and by local classwork, have already proved of untold value to the business end of the printing industry. In 1921 the Department of Education of the typothetæ began active preparation of the series of standard apprenticeship lessons to be issued in nineteen groups covering all branches of the mechanical end of printing. The entire series will comprise about seven hundred lessons. Each lesson is written in self-teaching form as nearly as possible, and will be adaptable to the single apprentice working in the small shop as well as for use in organized classes with regular instructors. The training of apprentices according to sound teaching principles is being further fostered by instruction helps for teachers, including a book on principles of teaching, instructor's guides for various groups of lessons, a periodical called *The Printing Instructor*, and a summer conference of printing teachers each year at Indianapolis. The U. T. A. lessons, being unrestricted in use, are being adopted as text books in many schools of printing throughout the United States and Canada. Besides operating its school of printing at Indianapolis, the typothetæ supervises the printing departments in Dunwoody Institute, Minneapolis; Carnegie Institute of Technology, Pittsburgh, and Wentworth Institute, Boston. These four institutions send out each year approximately five hundred graduates, most of whom are destined for the higher positions in the printing industry.

## PRINTING INSTRUCTION IN PUBLIC SCHOOLS

The general movement for industrial education has recognized printing as one of the world's great industries for which workers must be trained. Since the consummation of this movement by the Vocational Education Act of Congress in 1917 (the Smith-Hughes Law), many public high and vocational schools have introduced printing into their curricula. At least five thousand students are now enrolled in such classes, and are being trained in hand composition, slug composition, monotype composition, imposition, presswork, bindery work, proofreading, journalism, advertising, commercial art, salesmanship and estimating.

One of the most recent vocational schools of printing is the Ottmar Mergenthaler School in Baltimore now being opened by the city Board of Education with the coöperation of the local typothete. Other schools of this type are the Elm Vocational School in Buffalo, Boys' Vocational School in New York city, Seymour Vocational School in Newark, New Jersey, and Cincinnati Printing Trades School. Instruction in printing is given in probably fifteen hundred public schools of the country. In most of these schools printing is taught on a manual training or industrial arts basis rather than as a trade subject. This means that many thousand school children of our land are being educated to appreciate good printing. All of these children are henceforth consumers of printing and many of them are potential buyers of printing, which facts are of much significance for the industry during the next generation.

The supply of instructors to carry on the training of workers for the printing industry has hitherto been met by drawing from the industry men of suitable personality and trade experience and placing them in charge of classes. Practically none of these men had any pedagogical training. During the last four years, however, under the stimulus of the Federal Board for Vocational Education, teacher-training work has been carried on in several States. Through this means it is now possible for ambitious young printers to receive training in the art of teaching by attending evening classes conducted by the state vocational department. The next generation of printing instructors will therefore be better equipped professionally, greatly to the advantage of the apprentices and of the industry. Any printer who wishes information concerning opportunities for fitting himself to teach printing should write to his state director of vocational education. Several state normal schools and teachers' colleges have organized courses for the training of trade teachers. Among these may be mentioned the Buffalo State Normal School and the Kansas State Teachers' College at Pittsburg, Kansas.

Besides the trade teachers of printing, who should first of all have had actual and adequate trade experience, there are hundreds of men and many women teaching printing in manual training classes. Training for such teachers is being given in many normal schools. Previous trade training is not required, but instruction in trade processes and operations is included in the training course. Leaders in the printing industry should see to it that in their respective localities such teachers are not permitted to teach printing on a trade basis.

Let there be no lament over the passing of the old apprenticeship; the new apprenticeship will be as superior to the old as electric light is superior to candle light. Likewise, let there be tolerance for the new apprenticeship during its formative stages. Many of the criticisms of the teaching of printing in the schools will in due time be overcome. Proper standards are being set up, suitable courses are being worked out and competent teachers are being trained. The new apprenticeship as a deliberate training enterprise will involve the following features: (1) Careful selection of apprentices on the basis of native aptitude for the printing occupations; (2) Training in a trade school sufficient to enable the young worker to enter

the industry as an advanced apprentice; (3) A period of part-time employment in the industry and part-time attendance in the trade school; (4) A period of apprenticeship beyond the school, and (5) Rating and advancement of apprentices on the basis of accomplishment and ability, rather than upon the length of time served. The normal relationship between the apprentice, the school, the printing industry and the public will be developed with due regard for the interest of each party, and with a conservation of social and industrial resources which did not characterize the old apprenticeship.

ADVERTISED FOR TWENTY-EIGHT YEARS  
IN ONE MEDIUM

To the Editor:

NEW YORK CITY.

It has occurred to me that in connection with your special number the enclosed might be of at least passing interest. It is the first advertising contract I made with THE INLAND PRINTER, and I am pleased to add that I have been represented

Begin with December 1895 number.To Henry Kahrs, New York

THE INLAND PRINTER CO., in consideration of the sum of Twenty four and no/100 DOLLARS, to be paid monthly on publication does hereby agree to insert for you in the next twelve numbers of THE INLAND PRINTER an advertisement to occupy ten lines in want columns each issue

THE INLAND PRINTER CO.

Date November 22, 1905 Per J. Clyde Oswald

in the classified columns continuously ever since. The self-evident conclusion is that I would not have advertised for twenty-eight years in one medium unless it was worth while, unless it paid to do so.

I certainly feel very friendly toward THE INLAND PRINTER, wish it every success and anticipate the coming number with special interest.

HENRY KAHRs.

## AN INSPIRATION TO DO BETTER WORK

To the Editor:

COLORADO SPRINGS, COLORADO.

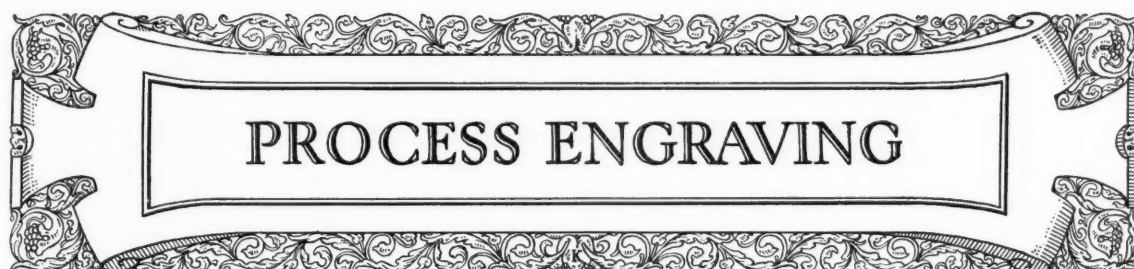
Referring to the fortieth anniversary number of THE INLAND PRINTER, I desire to take this opportunity to inform you that in my opinion you have the greatest publication produced to represent the printing industry.

The International Typographical Union is much interested in good printing. THE INLAND PRINTER is an example of real printing that is an inspiration to printers, old and young, to do better and better work in the art preservative.

The International Typographical Union conducts a technical educational course for its members and apprentices, and THE INLAND PRINTER is of wonderful help to our younger members who are taking this course. It is safe to say that in the printing industry there is nothing published that equals THE INLAND PRINTER.

J. W. HAYS,

Secretary-Treasurer,  
International Typographical Union.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

### Assyrian Asphalt

Artist, Hastings, New York, inquires where he can buy bitumen of Judea to sensitize zinc plates for making photographic prints that can be etched with nitric acid.

*Answer.*—Bitumen of Judea is the name given to asphalt that comes from Egypt, Judea, Assyria and the East, to distinguish it from the West Indian asphalt. It is usually called Assyrian asphalt, and can be had from William Zinnser & Co., 195 William street, New York city.

### Patent Infringements

Photoengravers too frequently make this mistake in regard to patents: They think the law permits them to make a patented machine for themselves, but not to sell it. This has happened frequently in the making of home-made etching machines. Just now a number of engravers in New York are in trouble through making a patented piece of apparatus. They have been obliged to give up the machines in use and find themselves liable to costly damages.

### Photoengraving Exposition in New York

The American Institute of Graphic Arts has assembled at the Art Center, 65 East Fifty-sixth street, New York city, a most instructive exposition of engraving and printing. It is as comprehensive an exhibition as has ever been given in New York. Beginning with wood cuts, it shows the progress through copper and steel engraving to photoengraving, and includes Ben Day and the latest developments in rotogravure and offset. The press view was on October 3, and the exposition will be open to the public October 4 to October 31.

### Parker's Mounting Boards

From Dalziel Foundry, London, comes a circular regarding a wood mounting board for color plates by which it is claimed good register can be had. The plates, whether originals, electros or stereotypes, are tacked or screwed onto the boards. Crossed lines cut in the wood one-quarter of an inch apart help in the register, though Dalziel's patent register finder completes the adjustment. Tack holes in the board are plugged up with wooden pegs dipped in glue and the tops of the pegs are cut off even with the surface of the board. Parker boards so treated are said to last for years. Dalziel continues to supply stereotypes for color plates, where electrotypes are used in this country.

### What Can Happen to Engravings?

A Commercial Art Manager writes instructively in *Printers' Ink*. In the number for August 23 he tells "Things That Can Happen to Engravings," and shows that even the best artists do not know all about preparing drawings for reproduction. He says truly: "Never say, in looking over a drawing before sending it to the engraver, 'Oh! that will come out all right. These little things won't show in the reproduction. The engraver will attend to that.'" Among his recom-

mendations are: "Avoid the painting in of Chinese white on pen, crayon or pencil drawings. Erase all pencil marks. A careless office boy or a dub assistant, with a rubber, can do more damage to a copy than ten engravers of indifferent ability. Beware of the rubber of stubborn texture that is shot across the surface of any pen-and-ink illustration intended for publication. Guard against too great reductions. Fifty per cent of failures are due to insistence upon very large original drawings."

### Illustrated Newspapers Increasing

Cornelius Vanderbilt, Jr., shows his faith in the money value of illustrations in selling newspapers by starting on September 3 in Los Angeles an *Illustrated Daily News*. This is to be followed by similar papers in San Francisco, Detroit, Cleveland, Chicago, New York, Seattle, St. Louis and Kansas City. Unlimited capital is behind these enterprises, so that the competition with existing newspapers is sure to bring out engraving processes, photographic apparatus and skilled workmen superior to those of the present time. All of this is interesting to photoengravers, particularly so to the writer, who began on the first and only daily illustrated newspaper and has witnessed newspaper illustration grow until it encircles the world.

### The First Halftone Screen

Several times during the past few years engraving processes have been offered to investors the basis of which was a halftone screen on a film so thin that it can be used in optical contact with the sensitive plate either in the camera or in the printing frame. This idea for a halftone screen has been patented several times, and applications for further patents are now pending. The writer believes it his duty to state at this time that he invented this idea in the late seventies, nearly fifty years ago. The first halftones, beginning in 1879 and for many years, were made by the use of such a screen with the gradations or "optical V" in the screen itself. He received a caveat on the invention at that time, and it was described before the Photographic Section of the American Institute in March, 1880, thus giving it free to any one to use. This information should save inventors much loss of time and investors much money in applying for patents on it, as such patents, if obtained, are worthless.

### It Pays to Ask Questions

A foreign inventor passing through New York sought an introduction to the present writer, but made the proviso that no question should be asked of him. He received the reply that THE INLAND PRINTER was not interested in his personality but only in his processes. We never met. A western woman arrived in New York with the fortune her husband left her to be used chiefly in the education of their only son. After investing the bulk of her money in a worthless color photographic process she was directed to this writer to learn how much her stock was worth. The answer was a shock of course.



It has been told in this department before about the woman who sunk \$250,000 in a three-color process and then asked this department about it. There are two photomechanical processes seeking financial backing in this country at this time that can not do so without the endorsement of this department. Henry O. Shepard, the founder of THE INLAND PRINTER, told the writer that one of the objects of this department was to protect the trade against unworthy process mongers. So the best advice to investors is: Before putting money into a photographic process ask questions.

#### Color Filters for Black and White Reproduction

An advantage of process panchromatic plates is in the reproduction of manuscripts in colored ink on a white ground, black ink on colored paper, or colored ink on colored paper. In order to render the writing as clear as possible, that is, black on a white ground—we must choose a filter that absorbs the color that is to be used as black, which is usually a filter of a color complementary to the required color. If a color is to appear white a filter should be used that passes that color, usually

a filter of that same color. In making reproductions from yellow and brown photographs, or printed matter, or engravings, archives, drawings on stained paper, photographs which have turned yellow, a yellow contrast filter and orthochromatic plates will answer. In this way yellow is reproduced very dense in the negative and appears white in the positive, that is, it disappears entirely.

#### How Dragon's Blood Came Into Use

There are but few of us living now who remember Capt. Andrew J. Russell, once famous as the photographer for Frank Leslie's illustrated papers. Captain Russell began experimenting with zinc etching, having as his boy assistant "Joe" Tryon, now a partner in the Trichromatic Engraving Company, of New York. The captain experimented with every known resin that could be powdered and melted later into an acid resist, and found in 1873 that dragon's blood possessed the greatest advantages. He kept this a secret for many years. The writer learned of it first in 1881, and it is now in use wherever zinc etching is done.

## Notes on Offset Printing

BY S. H. HORGAN

#### Offset Printed Newspaper

*The Blackpool Times*, of Lancashire, England, printed on a newspaper perfecting press by offset, continues to surprise newspaper publishers on account of the excellence of the printing of both type and halftones. A 133-line screen is used for the halftones in this offset-printed paper, while 65 lines to the inch are used for the halftones in stereotyped newspapers, so the latter can not compare with the *Blackpool Times*.

#### Stereotyping Versus Offset

Don Seitz, of the *New York World*, says that offset can not compete with stereotyping in newspaper production for the reason that page changing can not be made quickly enough to meet the editions. He says that a great metropolitan newspaper requires daily 1,000 stereotype plates, and on Sunday 3,500 stereotype plates to get off a half-million edition.

#### Rubber Offset Blankets

Offsetting the impression from a rubber blanket is coming into use so rapidly that workmen should know how easily a rubber blanket can be injured. Keeping the rubber surface in good condition is most important. All oils and grease soften rubber, so that when the pressman adds to the ink a little kerosene oil or turpentine he will find the blanket will swell just where the ink is printed on it, soon becoming embossed with the design or type. Another thing to be careful about when using gasoline or kerosene to clean the blanket is that all trace of these oils must be wiped off immediately. A wash once a week with a weak solution of caustic soda keeps the blanket in good condition. After being washed it must be wiped dry with a rag containing powdered sulphur or talc to take up the moisture left after cleaning.

#### Offset Printing Extraordinary

In many countries can be found tissue paper patterns made by the McCall Company, of New York, on which appear instructions printed in the language of the country. The photomechanical method used in making these patterns is one of the most economical in the world, for the reason that it requires only about a half dozen men to produce, ready for the offset press, over fifty plates 48 by 64 inches in size in eight hours. The pattern drawings made on transparent paper

are cemented to sheets of transparent celluloid. This sheet of celluloid and attached drawings are put in contact with a sheet of grained zinc sensitized with fish glue and ammonium bichromate. After the proper exposure in a vacuum printing frame to a battery of Cooper-Hewitt lights, the exposed zinc plate is taken from the frame and hung up vertically while a stream of water from a hose develops it. Then a stream of anilin dye is flowed over it to bring out the pattern and determine if it is properly developed. The plate is then dried in an air current and rubbed over with liquid asphalt and rolled up with a thin film of litho transfer ink. After the ink plate is dropped vertically into a tank of weak caustic potash it is redeveloped under a stream of water, and when it is dry it is clamped upon the press and printed from a roll of tissue paper at a speed of two thousand to three thousand an hour. Three huge presses are engaged in the work. After an edition is printed the zinc plates are hung up on horizontal rods with a slight air space between them, and used again when another edition is needed.

#### A THING OF LIFE VALUE

Willard L. Sperry, in an article which was published in the *Outlook*, tells this story:

Some time ago I was talking with a man who a generation ago was captain of the Harvard crew. I asked him what he got out of rowing. Pulling a sweep in a shell is the sternest form of athletic punishment that has ever been devised. In the main it is hard work and nothing else. He answered: "Well, I got the memory of the night before my last race on the Thames. The coach got us round him in the training quarters and said, 'Now, when you come to the time in the middle of the race tomorrow that you feel as though you couldn't pull another stroke, then sit up and row!'"

"Again and again," he went on, "in the practice of my profession as a surgeon I have come to the time when my knowledge and my nerve were exhausted. I had reached the end of my tether. But just when it has seemed to me that I should have to give up and let the patient die under my hands, I have heard an echo from a long-ago boat-house, 'When you come to the time in the middle of the race that you feel you can't pull another stroke, then sit up and row.' And I have pulled myself together and gone on with my job."



# THEN AND NOW

## Forty Years of Advancement in Typography

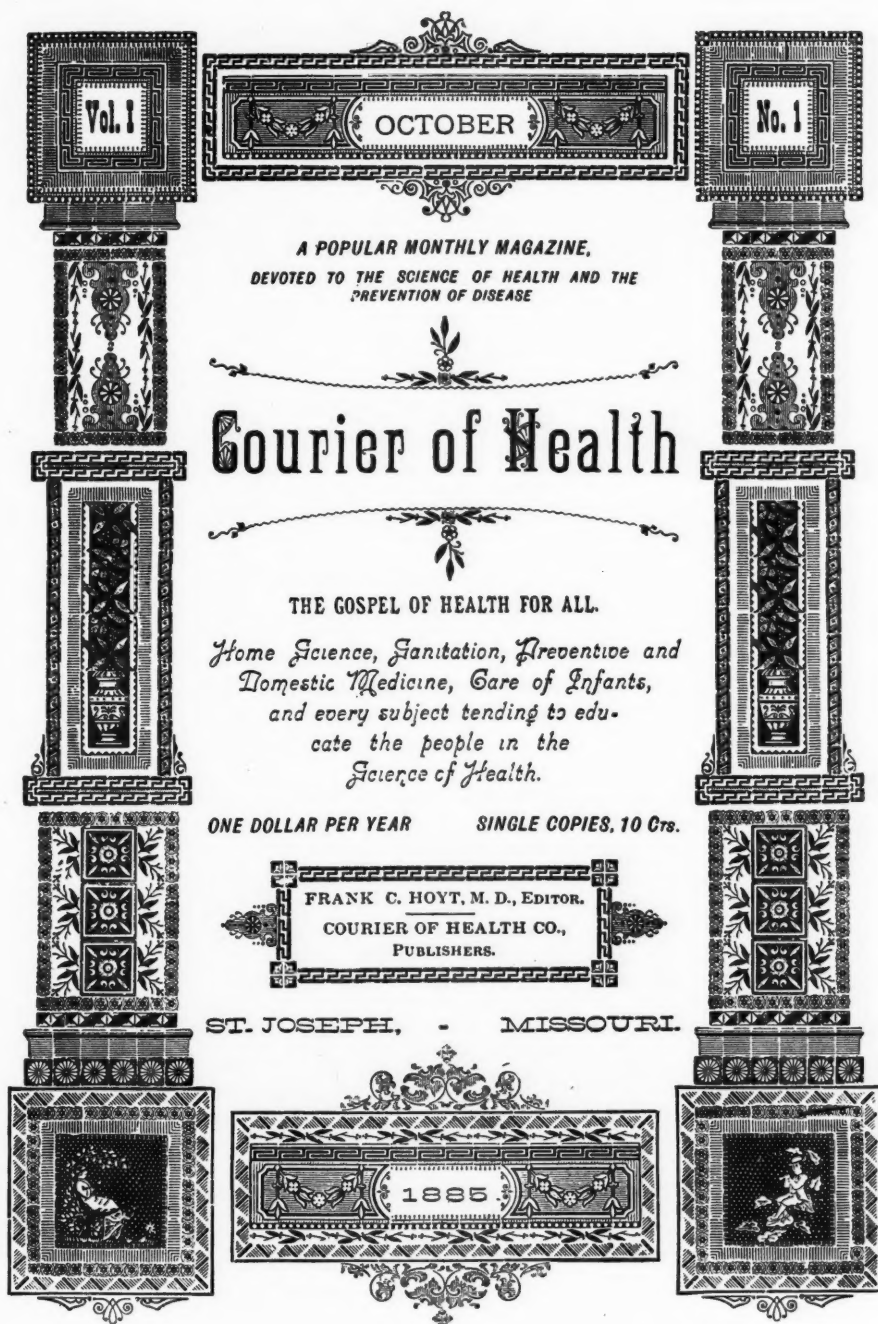


THE changing styles in typography, with the advancement and improvement leading up to the present simplicity of treatment, are readily apparent when we search through the files of THE INLAND PRINTER. Our aim in this special eight-page section is to show the progress made in typography by reproducing several advertisements from the first issue, also some of the specimens reproduced during the eighties--work of "the good old days"--some of them being reset to show how the same copy would be treated by the present-day typographer.

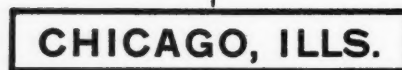
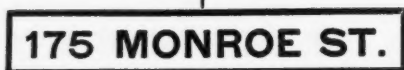
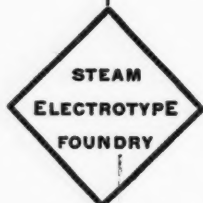
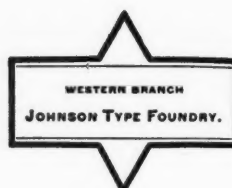


FORTIETH ANNIVERSARY NUMBER  
THE INLAND PRINTER  
OCTOBER, 1923





A specimen of artistic typography of the eighties, submitted in a competition and reproduced in The Inland Printer for May, 1886. We leave our readers to visualize their own handling of this page.



THE SIX LARGER SIZES OF LINING GOTHIC WILL LINE TOGETHER ACCURATELY BOTH AT THE TOP AND AT THE BOTTOM OF THE FACE.  
A CONVENIENCE WHICH CAREFUL PRINTERS WILL DULY APPRECIATE.

An advertisement of the eighties, reproduced from The Inland Printer for May, 1884. On the opposite page is a resetting showing how it would be treated by the present-day typographer.



H. E. ROUNDS, *Sup't and Business Mgr.*

S. P. ROUNDS, Jr., *Secretary and Treasurer*

*Western Branch:*

JOHNSON TYPE FOUNDRY

# ROUNDS TYPE AND PRESS COMPANY

*Successors to S. P. ROUNDS*

PRINTERS' WAREHOUSE

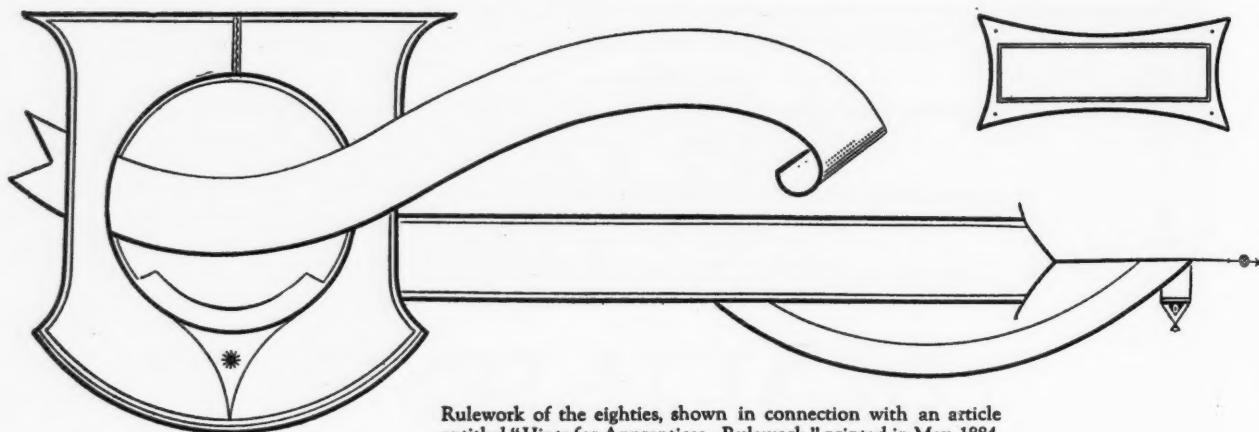
*Manufacturers of*

Chicago Taylor Printing Presses

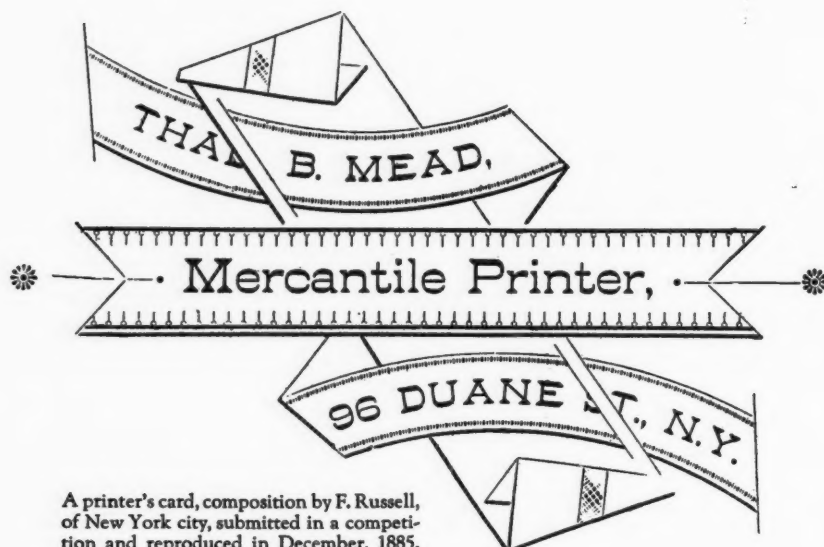
STEAM  
ELECTROTYPE  
FOUNDRY

*Office of "PRINTERS' CABINET"*

175 MONROE STREET •• CHICAGO, ILLINOIS



Rulework of the eighties, shown in connection with an article entitled "Hints for Apprentices--Rulework," printed in May, 1884.



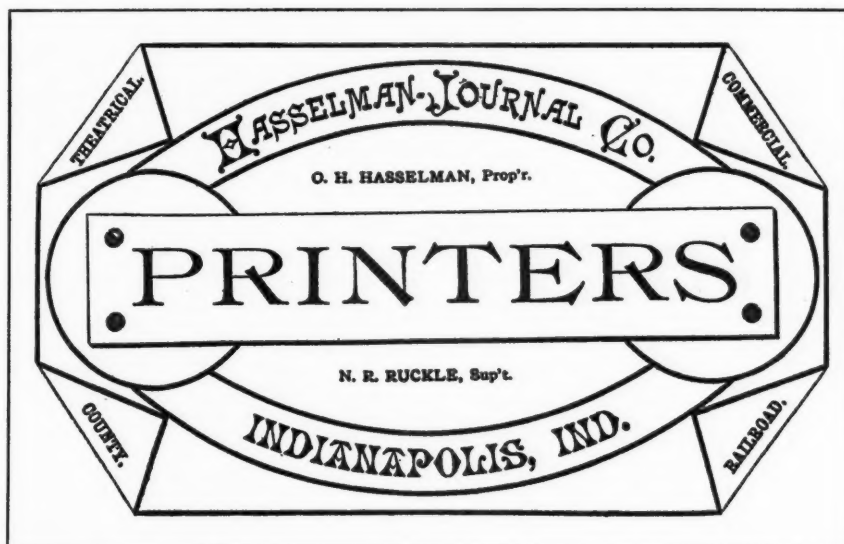
A printer's card, composition by F. Russell, of New York city, submitted in a competition and reproduced in December, 1885.



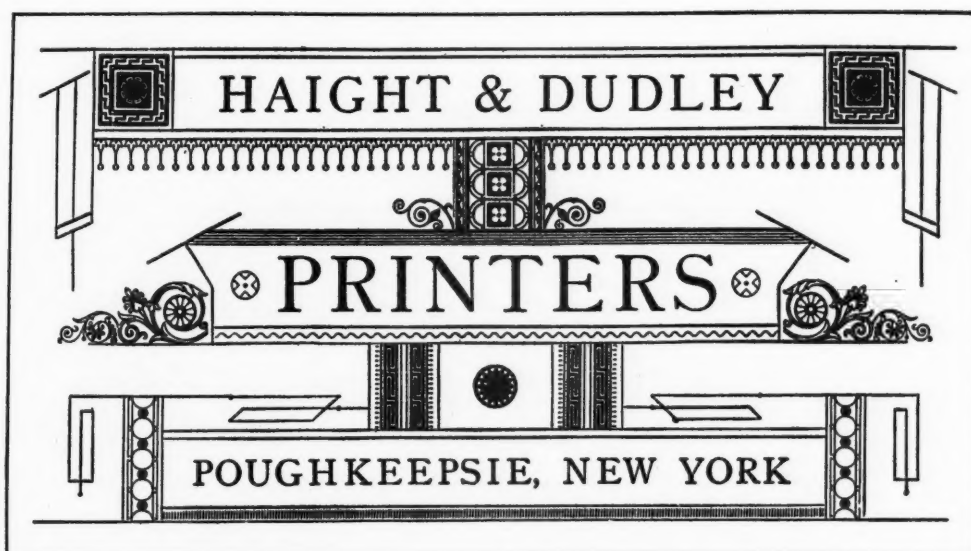
A business card submitted by A. R. Allexon in a competition and reproduced in November, 1884.



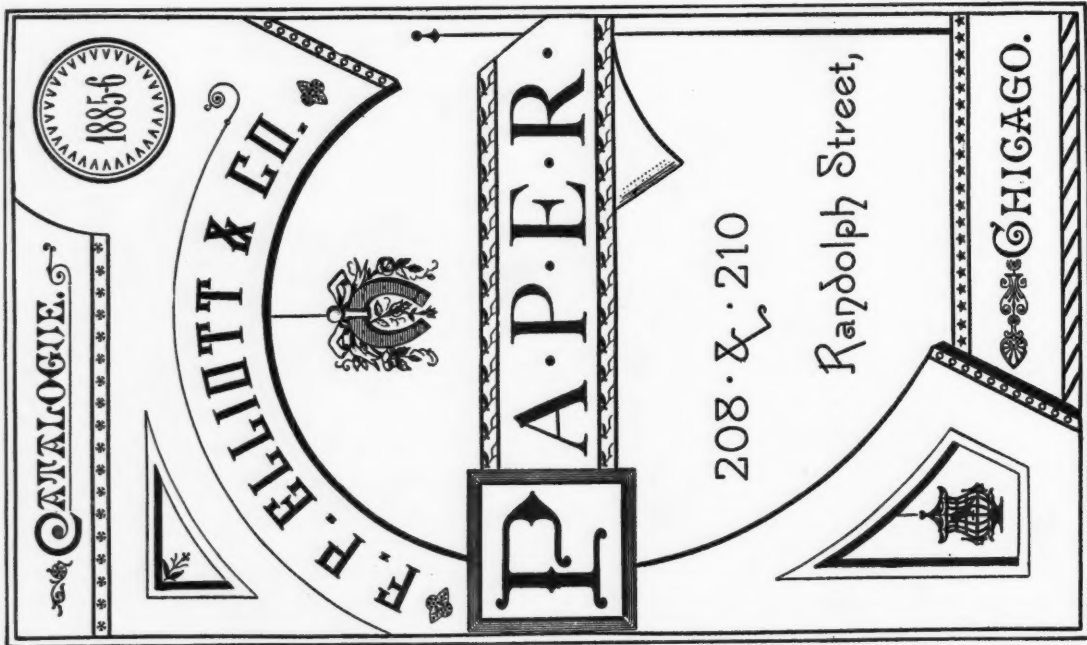
A specimen submitted by E. L. Spicer, of La Crosse, Wisconsin, in a typographic competition, reproduced in November, 1884.



Another prize-winning specimen of the good old days, the compositor being L. W. McDaniel. Reproduced from April, 1885.



A. V. Haight, of Poughkeepsie, New York, submitted this specimen and won a high place in a competition. Reproduced from December, 1884.



F.P.ELLIOTT & CO.

PAPER



CATALOGUE  
1885-6

208-210 RANDOLPH STREET  
CHICAGO

Catalogue cover page (at left) set by A. R. Allexon and submitted in a contest during the eighties, winning a high place. Reproduced from December, 1885. At the right is a resetting of the same copy, by Mr. Allexon, showing how he would handle it today.



# JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

## Popular Types—Their Origin and Use

### No. I.—Bodoni

It is the purpose of the editor of this department to discuss in coming issues some of the more widely used type faces available to the printers of 1923. Broadly, these discussions will include facts concerning their designers, their origin, their history and their character, together with suggestions for their most satisfactory use.

At the start let us state that no attempt whatever will be made to interpret the relative popularity of leading styles or to discuss them in the order in which they seem to appeal to the craft at large. This is demonstrated by the fact that,

more by accident than otherwise, Bodoni is the first to get attention in the series of articles we are planning.

However, Bodoni qualifies as a "popular" type face, though several, possibly from a half to a full dozen, are more extensively used. It qualifies because of the attention devoted to it by typefoundries and typesetting machine factories, each of which has from one to several varieties of Bodoni, graded by degrees of blackness. With respect to this point, incidentally, the private opinion of the writer is that Bodoni has not been a profitable face, with the founders at least, for the

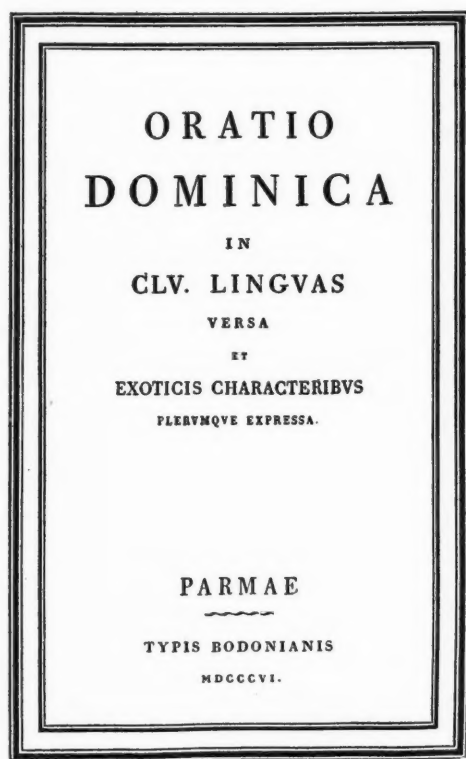


FIG. 1.—Title page executed by Bodoni in 1806, when he was enjoying the height of his popularity. The use of thick and thin line rules is essential to consistency with Bodoni when any rules at all are employed.



FIG. 2.—Bodoni's treatment of a sonnet page, executed at Parma in 1808. Readers will note that the initial is aligned at the bottom with the bottom of the first line of text, a conceit still frequently practiced.

## EDWARD B. EDWARDS



RESEARCH is as necessary to the artist as the scientist, if he takes his work seriously. Mr. Edwards is a scholar, a student and a collector as well as a designer. The cover for the score of "The Jewels of the Madonna" is a beautiful example of his work, a characteristic of which is always complete purity of style, a matter into which he goes deeply. He is an authority on style, has a fine reference library of books on the subject and a collection of art objects of the different periods as well. He is familiar with many schools, and the range of his work and the variety of styles he employs are astonishing. A problem put up to him receives the most careful attention, and his presentation of an idea is marked by elaborate care. A so-called sketch by Edwards is already a work of art. After the orders have been executed people frame them.

Pennsylvania is his native state, but he has worked in New York city for many years for a list of loyal clients headed by the Metropolitan Museum of Art, for whom he has carried out extended commissions. The Outlook and the Independent magazines have each used a series of carefully studied covers, and he has done much for the Curtis Publishing Company, notably elaborate covers and pages in color for the Ladies' Home Journal. Then there is an entire collection of these music covers for G. Schirmer besides the one we show, this being a field fertile with ideas for the decorative designer and filled with poetic and romantic suggestions for the man with imagination.

FIG. 3.—Page from an elaborate book by Dill & Collins admirably illustrating the effect of brilliancy achieved by the use of the Bodoni type, a result of the striking contrast of thick and thin lines. One of the outstanding qualities of the first of the "moderns" is the suggestion of color and liveliness it provides.

extent to which Bodoni is shown in its specimen book is by no means matched by the extent of its use in the specimens that come to the editor of this department, hundreds of which arrive every month. A part of this discrepancy may be accounted for in the fact that Bodoni is primarily a book type; it is immeasurably stronger in solid composition than in the field of open display.

Another claim to distinction of the Bodoni letter is the fact that it was the first "modern" type face, of which more will be said at the proper time and in the proper place. Here we get an idea, too, which may account for an extent of use not at all in keeping with the structural excellence of the letter. Old-style types seem better tuned to the public taste, at least that portion of it which prepares the printing for the general public's consumption. The writer, for one, has always preferred the old styles, though he has tried to keep an open

mind and has enjoyed a great many things done in moderns, notably Bodoni and Scotch Roman.

Few of our really top-notch typographers employ Bodoni. Among the craft's notables of the past there has been a decided difference of opinion. De Vinne was at least charitably inclined, writing about Bodoni, the creator of Bodoni types, in this vein: "His 'Manuale Tipographico,' in two quarto volumes, began by him but completed by his widow in 1818, contains 279 pages of specimens, which are good evidences of his skill and industry. These specimens include the alphabets of about thirty foreign languages, some of them in two or more sizes. He is most celebrated for his peculiar styles of roman and italic, which were cut on a new system, and with great clearness and delicacy." Consider carefully the last sentence and particularly the words "clearness and delicacy," for these are prime attributes of Bodoni type, though "precision" instead of "clearness" would better fit the bolder members of the large "family" the noted Italian typefounder left to posterity. In his comment, the great William Morris was not so kind, if, indeed, he was not entirely too cruel. He wrote: "The Kelmescott Press began work at Hammersmith in February, 1891. The designer of the type took as his model Nicholas Jenson's roman letter used in Venice in the fifteenth century, which unites in the fullest degree the necessary qualities of purity of line and legibility. Jenson gives us the high-water mark of the roman character; from his death

## COMFORTABLE HOMES

Hundreds of families now find under the roof of one massive structure practically the privacy of a secluded home, and have many more privileges and conveniences, such as elevators, gardens, billiard rooms, courts, etc., than a single home can afford

ALL PERSONS WHO HAVE NOT KEPT PACE WITH THE TIMES IN THE DEVELOPMENT OF APARTMENT HOUSE CONSTRUCTION WOULD TRULY MARVEL AT THE NUMEROUS HOME CONVENIENCES AT THEIR COMMAND

### THE JAMES HENDERSON RENTING AGENCY

MANHATTAN BOULEVARD AND RIVERSIDE DRIVE, NEW YORK CITY : TELEPHONE 84

FIG. 4.—A card or blotter design from the specimen book of the American Type Founders Company, done in the light face or "book" Bodoni. Its sharp, copperplate character is shown.



## AN EXACTING CLIENTELE

Perhaps nothing else recommends Evans-Winter-Hebb so highly as the number and character of the clients that this organization serves regularly.

These clients are distinguished by their success in the various fields which they represent, by the quality of their products or services, by their sagacity in establishing business associations.

FIG. 5.—Admirable use of Bodoni Book in a booklet by Evans-Winter-Hebb, Detroit. The wide margins and line spacing would have delighted Bodoni himself, who promoted this manner of composition assiduously. With its long ascenders and descenders, Bodoni has considerable "natural" line spacing. The treatment of the initial is in accordance with Bodoni's own practice, and the scroll at the top is "shaded" in conformity with the contrast in the type itself.

onward typography declined until it reached its lowest depths in the ugliness of Bodoni." With all our preference for the "old style" romans, and with due regard to the fame of the great Englishman who, it must be acknowledged, did contribute a great deal to the craft of printing, we are forced to think that Morris had one of those single track minds which we hear so much about.

But we must introduce Bodoni himself, for he has some very good points to make on his own account.

Giambattista (John Baptist) Bodoni was an Italian, as the given name in its original form indicates, born at Saluzzo, in the year 1740. He was at the pinnacle of his fame and fortune when our Government was being established. Learning the printing craft in the small "shop" operated by his father, he left home at the age of eighteen and entered a "big shop" at Rome maintained by the Roman Catholic Church. This printing plant was known as "Sacra Congregationis de Propa-

ganda Fide," which, as the name indicates, was operated for printing religious books to spread the propaganda of that religious faith.

A notable feature of this great printery was the fact that it operated its own type-foundry. Another is the fact that it was the first to issue a type specimen book, which it did, by the way, more than a century prior to Bodoni's birth, in 1628 to be exact.

Bodoni, we read, applied himself quite diligently to the task of learning how to make type and very soon became an expert punch cutter and matrix maker. After four years, however, Bodoni left the Catholic press and established one of his own. Here he did beautiful work, his reputation for skill and artistry coming to the attention of the Duke of Parma, who invited him to that city and pensioned him so that he could devote his whole thought to the craft of bookmaking. The result was so satisfactory that we can now look upon the work he did more than a century ago and find it remarkable in its state of preservation. The inks remain brilliant, the papers beautifully white. Bodoni never printed anything in a haphazard or slovenly way,



FIG. 7.—Ornament supplied by American Type Founders Company, in the thick and thin lines of which we have a close relationship to the Bodoni type.

# TORINOKO

## HAND MADE PAPER

**FROM JAPAN**  
Size, 18 1/2 x 25 1/2 inches. Bulks about 3 inches to Ream of 500 Sheets. Code Word: *Diglyph*



CARRIED IN STOCK BY JAPAN PAPER COMPANY  
IMPORTERS OF HIGH GRADE PAPERS  
AT NO. 34 UNION SQUARE EAST NEW YORK CITY

FIG. 8.—Unusual rule arrangement with Bodoni executed by Taylor & Taylor, San Francisco, California, one of the few of our really top-notch typographers who have employed Bodoni to an extent worth mentioning.



FIG. 6.—One of the borders for which the Mergenthaler Linotype Company supplies matrices and which is in strict conformity with the Bodoni type. The Lanston Monotype Company likewise supplies complete Bodoni equipment.

his presswork was a revelation to his contemporaries. (Figs. 1 and 2 are examples of his work of this period.)

Bodoni enjoyed the patronage not only of the Duke of Parma but of the Pope, the King of Spain, the King of Sicily and, finally, that of Napoleon the Great, who, upon conquering Italy, subsidized our hero to execute notable printing works for him. Bodoni died in 1813, so famous and honored that beautiful monuments were erected to his memory at both Saluzzo and Parma.

His own ideas about typography were expressed by Bodoni in this manner: "The beauty of letters consists in their regularity, in their clearness, in their conformity to the taste of the race, nation and age in which the work was first written, and finally, in the grace of the characters, independent of time or place. . . . Types should be suitably arranged on the pages in straight regular lines, not crowded, nor, in proportion to their height, too far apart, and with equal spaces between words and lines." We can conclude from the above how well Bodoni must have been pleased with his own type, particularly from the reference to "regularity," one of the prime features of it.

Let us consider how Bodoni came to draft his types as he did. From 1469 to 1785 roman types were of the style represented famously by Caslon. Bodoni conceived the idea of making them quite different, first, because he did not himself like the "old style" romans and, second, because the entire reading public at the time appeared heartily sick of the monotony of their exclusive use. They were thick of face, while many were condensed to indistinctness—faults often exaggerated by poor presswork.

In his types Bodoni achieved more roundness of contour and greater delicacy. His romans have long ascenders and descenders. The letters reveal a thinning of the finer lines and a thickening of the heavier elements, with perfectly flat and horizontal serifs. The italics, in addition to the above characteristics, were notably broad and of unusual grace. He developed a really new style, "Modern." The best assurance that he achieved success, rightly interpreted the public taste of the time, is found in the fact that in 1805 there was not a single foundry in the world making the "old style" roman letter. Incidentally, "old style" romans attempt to reproduce the effect of calligraphy, whereas the "modern" letters are undisguisedly the work of steel engravers—sharp, clear, clean-cut and precise. The design of Bodoni's "modern" letter was such as to afford the typefounders of the nineteenth century a model upon which to base their efforts at mechanical perfection in the cutting of type faces.

Bodoni's type came into being when engravers as well as typefounders were striving to make lines in high relief which would have all the sharpness and delicacy of copperplate. To design types with body marks sometimes thinner but oftener thicker than had been made before, to connect the stems with lines almost invisible and to grace their endings with long and weak serifs were regarded as notable triumphs in typefounding.

Reference has been made to the long ascenders and descenders of Bodoni's types, which characteristics, it must be said, are not "modern" more than "old style." Bodoni tried to lighten the density of the solid composition characteristic of bookwork by cutting small faces on large bodies, which accounts for the long ascenders and descenders. Contemporaneously, the Didots, in Paris, achieved a similar result by the use of leads between lines. The Bodoni, therefore, has a large amount of "natural" spacing and does not require as much leading as types having shorter ascenders and descenders.

Bodoni is preëminently a book face, that is, it appears to best advantage, and is most serviceable in solid composition. For some reason, possibly because of its precise mechanical form, it does not seem to fit so well in open display. The character of any letter, if it is to show off well, must be reflected

in the form of design in which it is used. Inversely, and by contrast, the Parsons type, if at all good, is satisfactory only in very open display. Here, too, perhaps, is a key as to why the "old styles" make better all-around letters—they are not so precise.

The key to the employment of Bodoni is found in the qualities it suggests, here personified for emphasis. It is sharp, quick, vivacious and vigorous; it is polite and refined. A paint manufacturer—in urging the use of its product as a sanitary measure in hospitals and homes—could scarcely do better than to print his booklet or catalogue from the light-face Bodoni with display in bold face, for no other good face will work well with Bodoni. It suggests cleanliness—yes, even the hard aspect found in hospital wards. The lighter Bodoni appears as one who is well dressed and quite admirably suggests the quality of delicacy. On the whole, it appears to be wearing a stiff collar and looks best in precise surroundings.

Bodoni is the most contrasty and colorful (Fig. 3) of the better type faces available today. Bodoni is extremely lively. It is especially suited where illustrations combine fine lines and strong black masses, as indicated by the border illustrated in Fig. 6 and the ornament, Fig. 7. Where rules are used care must be exercised in their selection, the aim being for the same measure of contrast that the type itself provides. In certain books Bodoni's brilliance of effect makes it a desirable type face, but, while it fills a niche in the field of choice which enables one printer to vary the appearance of his work from that of others, we could live very comfortably without it.

The Bodoni type is presumed to be best on smooth-finished papers, yet printing upon antiques serves to minimize one of its objections, namely the faintness of the hair-line elements. These not only affect legibility adversely but make Bodoni a rather undesirable letter for the small printer, who prints direct from type and must use his characters over and over again. These hair-line elements quite naturally wear down and break off sooner than thicker ones.

When all is said pro and con, however, Bodoni has its merits; and while the writer has never employed the face as compositor, country newspaper editor or advertiser he, nevertheless, subscribes some good to it.

"There's so much good in the worst of us and so much that is ill in the best that it scarcely behooves any of us to degrade the other." The germ of the thought is there if the words are jumbled.

#### A FEW POINTS ON THE MANAGEMENT OF THE BUSINESS OFFICE

Always remember that there is a business end that will not run itself.

If you do not already know how, learn to be courteous to your customers, your associates and your help. Insist that every one over whom you have authority be courteous.

Regard a promise as sacred and do not make a promise that you are not more than reasonably sure you can keep.

Do not allow any business communication to remain unanswered, even if all you can do is to acknowledge its receipt.

Have some systematic method of advertising, and if you are planning a campaign, have all pieces designed before sending out any.

Make your estimates in a uniform way (use a standard form of blank) and keep them where you can refer to them quickly at any time.

Give all quotations in writing, and be sure to keep a true copy of each one that you give. When you have given an estimate, file the copy in such a way that it will turn up for attention at some selected time, without any thought on your part. Do not think because you have not received within twenty-four hours the job on which you estimated that you have lost it, but follow it up.—*North Side (Chicago) Tonic.*



## Four Decades of Direct Advertising

BY ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising"



GENERALLY speaking, development and improvement in direct advertising as a medium of publicity have been coincident with improvements in mechanical processes. It was not until the close of the Civil War that advertising of any kind was important. In fact it is recorded that the largest expenditure for a single advertisement of any kind prior to that period was an announcement made by E. & T. Fairbanks Company, manufacturers of scales, at a cost of \$3,000. A comparison of this with the single book prepared in 1918 to advertise the Marshall Field & Co. Store for Men, at a cost of \$25,000, gives an instant conception of the increase in cost as well as improvement in method.

It is with no desire to be facetious that we say the photo-engraver carved a niche in the Hall of Fame for direct advertising. Charles Francis, in "Printing for Profit," writes: "For the advent of the halftone in turn called for a dry, hard-surfaced paper, and this meant a hard printing surface instead of the rubber blanket on the cylinder. So came about the era of hard packing and a deal of fancy overlaying and underlaying of cuts to bring them to perfection. This in turn called for heavier presses, and the multiplicity of halftones demanded better ink distribution. . . . Thus the printing business experienced within a few years a radical change in engravings,

REFERENCE...  
NATIONAL BANK OF AMERICA

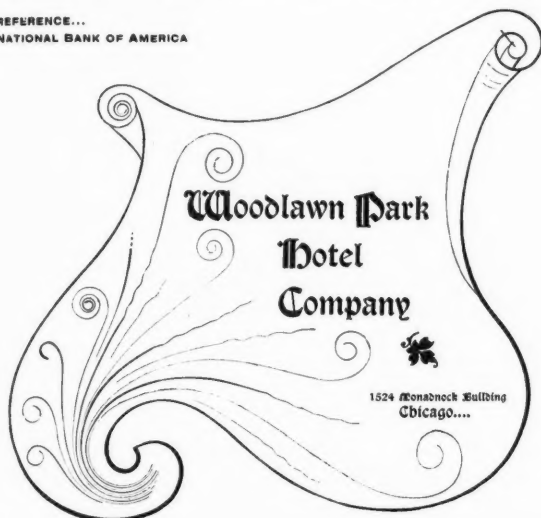


FIG. 1.—A sample of early "direct advertising" which appeared about 1893, showing most ingenious "rule twisting."

an entirely new line of papers, as well as new presses, so that the combination almost revolutionized the mechanical operations of the trade. About this time the point system of type bodies was adopted, doing away with the irregular sizes previously in vogue. Right upon the heels of these radical changes came composing machinery, completely overturning methods of type composition."

It is the writer's belief that if the big mail-order houses, such as Sears, Roebuck & Co. and Montgomery Ward & Co.

*Editor's Note.—For this our fortieth anniversary number we have asked Mr. Ramsay to prepare a special article reviewing the development of direct advertising since the eighties, this article to take the place of his regular department material.*

had not *proved* the efficacy of mail-order advertising through direct-by-mail appeals, we would not have seen the wonderful development of the past four decades. From the first their mail-order appeals have been liberally illustrated with pictures, and thus the invention of photoengraving had the far-reaching effect of making more mail-order and non-mail-order houses use a form of publicity which might otherwise have never had its proper place in the sun! By a strange coincidence, printing itself was not considered important enough to warrant R. G.



FIG. 2.—Illustrations — greatly reduced — taken from pieces of "direct advertising" which were reproduced in the Specimen Review department of THE INLAND PRINTER, January, 1884.

Dun & Co. making a separate classification for it in their annual review until the year 1888. Previously they had included it among the list of "fourteen other industries."

Mr. Francis in his volume of reminiscences, covering the past fifty years, goes so far as to say: "Even as late as 1890 much of the printing done was crude. . . . There were no artists in the trade, either of the sort that drew pictures and arranged colors, or the more humble sort that laid out a job with good taste." Fig. 1 will serve to prove Mr. Francis's contention to our younger generation. So much for the mechanical phases; you sense the important part they played in making possible at a moderate cost the wide-spread use of advertising which was mailed direct, or otherwise distributed direct from advertiser to prospect.

Specimens of direct advertising pieces which, though they may now appear to have been pretty crude work, were first received by THE INLAND PRINTER for review during the latter part of 1883. The first review of direct advertising specimens appeared in the January, 1884, number of this journal. The specimen review editor's comments in that issue of THE INLAND PRINTER were, in part, as follows:

The booklet form of advertising has taken a great hold in the West, and no more energetic firm of printers are entitled to the credit of pushing this form of placing their wares before the public than The Carson-Harper Company, "At the Sign of the Golden Dragon," Denver, Colorado. A large batch of their productions has reached us, a few of which we have ventured to reproduce; but the examples presented on this page do not begin to convey an adequate conception of the beauty of their designs, which are in many colors and gold and silver, flat and embossed.

Supplementing the foregoing review were a number of illustrations taken from the specimens submitted. Fig. 2 shows these greatly reduced.

Scarcely two decades have passed since the Associated Advertising Clubs of the World started, and yet it was not until the Toronto convention a few years ago that "direct

## Marshall Field & Co.

CHICAGO, Market and Madison Sts.  
NEW YORK, 104 Worth Street.  
MANCHESTER, 57 Faulkner Street.  
PARIS, 48 Rue des Petites Ecuries

Chicago, Jan. 26, 1881

The Copartnership heretofore existing under the firm name and style of Field, Leiter & Co. is this day dissolved by mutual agreement of the members thereof. Mr. L. Z. Leiter retiring from said firm.

MARSHALL FIELD.  
LEVI Z. LEITER.  
LORENZO G. WOODHOUSE.  
HENRY J. WILLING.  
HARLOW N. HIGINBOTHAM.  
JOSEPH N. FIELD.  
HENRY FIELD.

The business of the late firm of Field, Leiter & Co., in all its departments, will be continued by the undersigned, under the name and style of MARSHALL FIELD & CO.

MARSHALL FIELD.  
LORENZO G. WOODHOUSE.  
HENRY J. WILLING.  
HARLOW N. HIGINBOTHAM.  
JOSEPH N. FIELD.  
HENRY FIELD.

Very respectfully,  
MARSHALL FIELD & CO.

FIG. 3.—One of the earliest pieces of Marshall Field & Co. direct advertising, issued in 1881.

advertising" as a method of advertising took any definite part in the annual convention programs of that body. Moreover, it was not until the Chicago convention of the Direct Mail Advertising Association, held in 1918, that the users of this form of publicity had amalgamated their interests sufficiently to hold a separate annual meeting, aside from the parent body, the Associated Advertising Clubs. While the United Typothetae of America and the Ben Franklin clubs started early in the period under review, it was not until about this same time that they began to urge their members to go into the production of direct advertising campaigns.

About the middle of January, 1881, rumors were prevalent in Chicago to the effect that Field, Leiter & Co. were dissolving partnership. Strenuous efforts were exerted by the newspapers to obtain an authoritative statement—but both Field and Leiter refused to talk. On January 26, 1881, however, the reporters for the press were called in and handed a printed announcement—a forerunner of the Marshall Field & Co. direct advertising of decades later—which is reproduced herewith as Fig. 3.

In the first issue of *Printers' Ink*, a journal for advertisers, published August 1, 1888, by George P. Rowell, America's first advertising agent, we find this statement in connection with a report of the proceedings of the Arkansas Press Association: "He printed his letter containing the resolution and certain questions founded thereupon and invited replies from several thousand publishers." This procedure was followed up, according to Mr. Rowell, with "a second circular." In the third issue of this same publication, chosen for our investigation because it mirrors all forms of publicity, there was a reference to a certain Boston newspaper which had published

"a handbook" which from its description must have been much like the famous Chicago *Tribune* "Book of Facts"—a typical inside page of which is shown in Fig. 4. In the seventh issue, of *Printers' Ink*, dated October 15, 1888, we find a reference to the Grand Union Hotel of New York, as having issued "an advertising device, a guide book of New York city. The pamphlet consisted of 128 pages and map." The first reference to a circular letter is found in the fifth issue—apparently the Arkansas Press Association letter was a printed one—where the Gem Piano & Organ Company, of Washington, New Jersey, is referred to as sending out a "circular to newspaper publishers in the guise of a manuscript letter."

Thus we see that in the beginning direct advertising was usually spoken of as "circularizing," a practice which has been classically answered by Dr. H. E. Bates, a New York advertising writer in these words: "Direct advertising means more than circularizing. It does not consist of the mailing of a more or less successful imitation of a typewritten letter. It means more than the sending out of what is generally called a 'circular,' which in many instances is 'flatness' personified. Direct advertising is not, in any sense a perfunctory proposi-

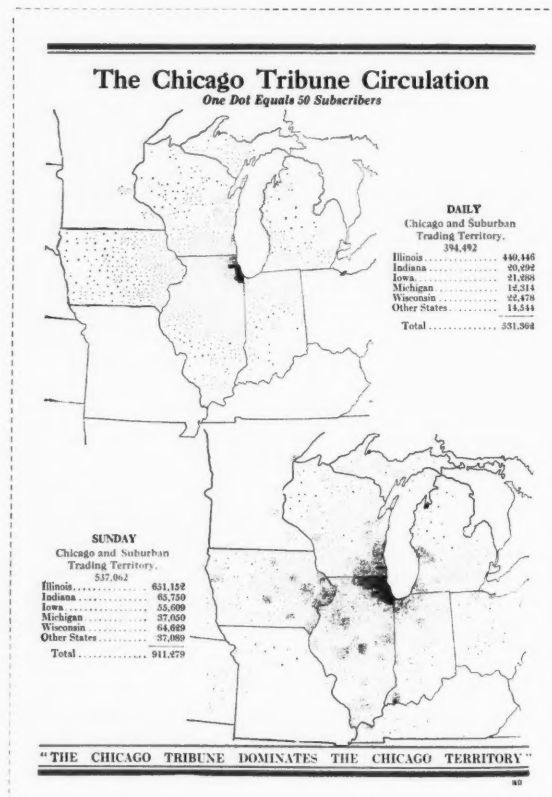


FIG. 4.—The famous "Book of Facts" of the Chicago *Tribune*, a splendid example of the utilization of direct advertising to help in the sale of newspaper advertising space.

tion. To plan and execute it successfully requires brains, plus experience, plus more brains. It is an infinitely harder advertising 'stunt' to write a business-getting direct advertising letter than it is to write copy for a magazine, newspaper, or other medium. Printers' ink must be mixed with brains."

Yet this practice is readily explainable. A letter is the basic form of all advertising, and the "daddy" of all direct advertising whether "delivered via the mails, canvassers, dealers, salesmen or otherwise." The letter has been responsible for four-page and other "multi-page" kinds of letter-heads, including the latest and patented form "dual-use"

letterheads. Put upon cardboard in many ways, letters in time became mailing cards; inventive folks added tricks and folds, and folders were the result. The letter was enlarged and it became a "broadside." It was reduced to a little slip, or to a number of pages in slip form, and became a package insert or envelope enclosure, originally termed "stuffers."

Four decades ago saw the start of the trade catalogue. Just after the Civil War, with industry of those days energized as were our manufacturers during the World War, manufacturers began to issue price lists of their wares for circulation among jobbers and retail dealers in a few cases. At first these were mere leaflets, but as the factories grew and their lines expanded, price lists increased in size. Then along came the wood cuts and a few of the more progressive began to illustrate their price lists. About 1875 to 1880 these illustrated price lists were given the more dignified title of "catalogue." One of the spurs to increase the use of the catalogue about this time was the Philadelphia Centennial Exposition in 1876, where many catalogues were distributed. The improvement in artwork available for commercial purposes, coupled with the vast line of ornamental cover papers which were brought out the latter part of the nineteenth century is responsible for a notable change, first, in cover designs and, then, in the typographic arrangement of text pages.

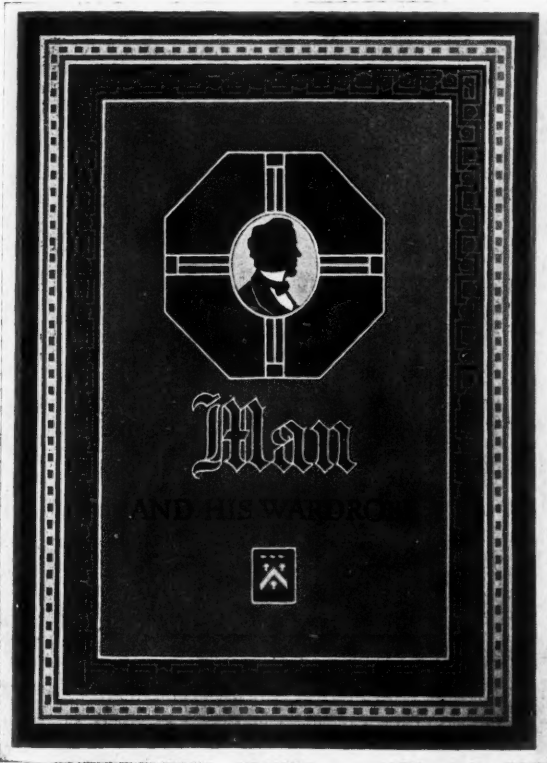


FIG. 5.—Reproduction of cover page of book issued by Marshall Field & Co. Store for Men.

Direct advertising then began to call for campaigns, a program set up to cover a period of twelve months, as a rule. Yet direct advertising may be effectively applied without planning a whole year's campaign at one time. It may call for a seasonal appropriation and a number of "campaigns" to make up a year's program. A typical example of this is a campaign in 1918 to sell the Marshall Field & Co. Store for Men, Chicago. The first unit was a book entitled "Man and His Wardrobe," 11 by 15 inches in size, with a special color cover stock and a good weight of body stock. In all, 100,000

books were printed at a cost of \$25,000. The book was made up with fine pen-and-ink drawings on the left-hand pages, with text, all in twenty-four point Caslon, on the right-hand pages. The cover page is reproduced in Fig. 5.

In the writer's opinion two outstanding reasons for the present-day popularity of direct advertising are: First, the

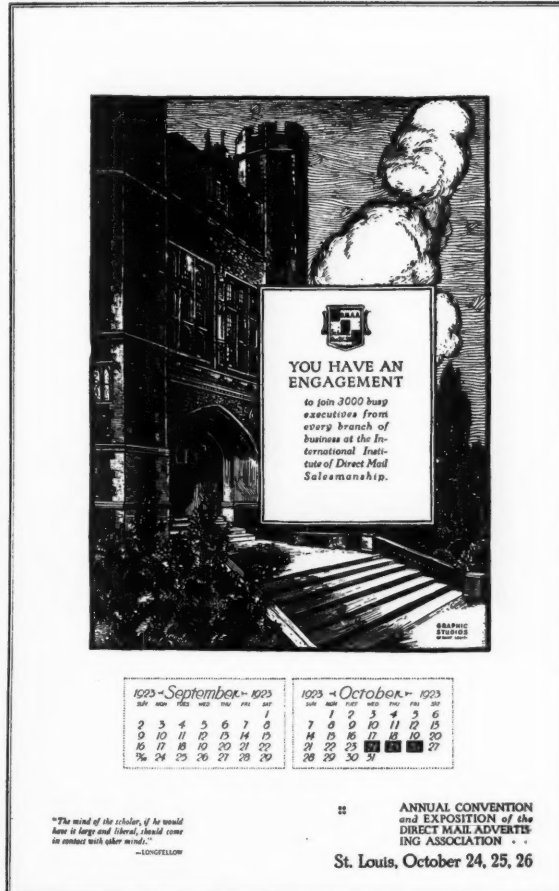


FIG. 6.—Inside page of a mailing piece which was one of the units used in the publicity for the annual convention and exposition of the Direct Mail Advertising Association to be held at St. Louis, October 24, 25 and 26.

vigorous growth of the Direct Mail Advertising Association, from a handful at Toronto a few years ago (attacked by some of the printers as a "multigraph meeting") to the forthcoming St. Louis convention and exposition, at which between 2,000 and 3,000 prominent users and producers will be in attendance. Fig. 6 reproduces the inside page of a mailing piece that was part of the campaign of the St. Louis D. M. A. Convention Board mailed to the leading sales and advertising executives adjacent to St. Louis, an exemplification of advertising used to sell itself! Second, the publication interest in direct advertising of the past decade, which on account of lack of space, I can touch only briefly. *Postage*, founded in 1918 by Louis Victor Eytinge, now marketing counsel of James F. Newcomb & Co., Incorporated, New York city, did a big job along this line. This writer succeeded Mr. Eytinge as editor, and continued for nearly two years until in 1920 Louis R. Hovey, a job printer of Haverhill, Massachusetts, to whom the lion's share of the credit should go, sold *Postage* to John Howie Wright of New York city. Under Mr. Wright, *Postage* circulation has increased and has spread the direct-advertising message throughout many lands. Tim Thrift started the *Mailbag* in 1917, at Cleveland, Ohio, and since it



had a much larger circulation in the beginning than *Postage*, it was of great help in disseminating the doctrine.

About a decade ago, or perhaps not quite so long, the Addressograph Company, whose business is the manufacture of machines for doing mechanical addressing, engineered—as we get the story—the publication of a volume called “Build-

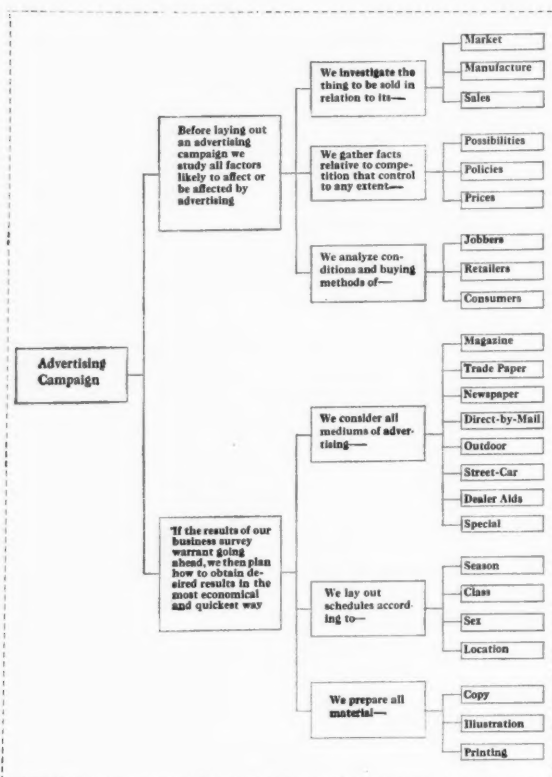


FIG. 7.—Chart used by one printer to show customers and prospects the ramifications of direct advertising, an example of how to plan a campaign.

ing Your Business by Mail.” This publication played no little part in developing direct advertising into a campaign basis. Flint McNaughton, shortly afterwards, brought out the little volume “Intensive Selling,” which set down a number of workable principles of advertising via the post. The Beckett Paper Company in 1915 published what was the first attempt to treat direct advertising on a text book basis. This book was written by Charles A. MacFarlane and was called “The Principles and Practice of Direct Advertising.”

It was not until the fall of 1921, concurrently with the opening of the Springfield (Mass.) Direct Mail Advertising Association convention and exposition, that any recognized publishing house chose to honor direct advertising by bringing out a volume on the subject. D. Appleton & Co., of New York, at that time published the writer's well known volume “Effective Direct Advertising.” Modesty forbids extended reference to this volume and what it has undoubtedly done to help develop our medium. Perhaps we may be permitted to quote Charles R. Frederickson, president of the American Art Works, manufacturers of specialties, a so-called competitive form of advertising: “‘Effective Direct Advertising’ is the key to successful merchandising.” So he stated in *System*, about a year ago, in itself some evidence of how far direct advertising has developed within four decades, to command nearly two columns in the “up-front” section of a leading business journal, which does not specialize on advertising.

Speaking of printers as producers of direct advertising, we can bring our historical reminiscences to an apt close with Figs. 7 and 8, both reproduced from a booklet-portfolio, issued by Livermore & Knight Company, Providence, Rhode Island, a printing firm organized in 1875, and therefore a growth of the four decades of which we speak. “You ask what we do” is the title of their booklet-portfolio. Their reply starts: “Back in 1875 we would have answered simply, ‘Printing Plus.’ But today, after forty-five years as manufacturing advertisers, it is impossible to tell you in a few words of the multiple activities of this establishment.” Sixteen pages and cover are taken to outline the varied work which they now do for clients. The two pages which interest us are Figs. 7 and 8. Fig. 7 shows graphically how they do—and others should—plan a direct advertising campaign. Fig. 8 shows how their regular printing service has been organized on a direct advertising basis, supplementing Fig. 7.

THE INLAND PRINTER, founded forty years ago, was the first publication in the printing industry to acknowledge the present-day importance of direct advertising to our field, when in 1921 it inaugurated a new department, strictly devoted to

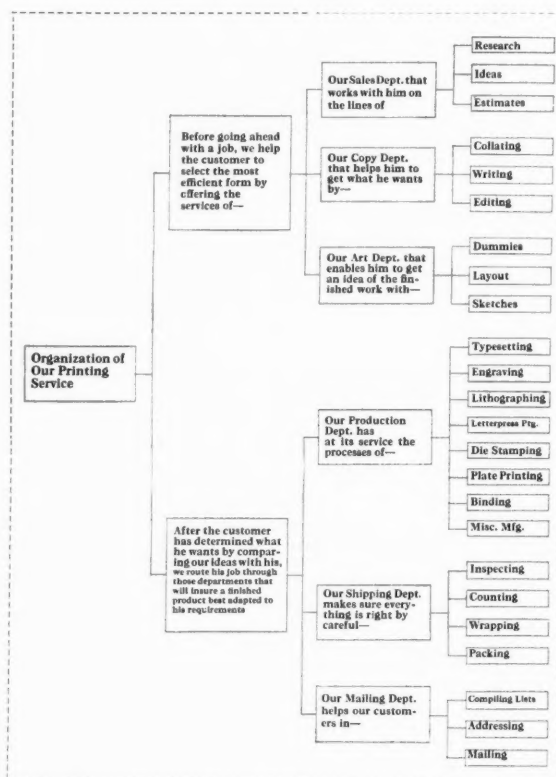


FIG. 8.—Livermore & Knight Company, Providence, Rhode Island, was founded in 1875 and therefore knows the growth of direct advertising over the past forty years and more! This chart, supplementing Fig. 8, proves the company's statement that direct advertising is more than “printing plus.”

direct advertising, which is edited by the writer of this historical résumé and out of which were built the seven “Brass Tack Lectures” on direct advertising, a part of the official lecture series offered by the Associated Advertising Clubs.

To repeat the Livermore & Knight phrase, had you asked us a decade ago what direct advertising really was we would probably have replied “Printing Plus,” but now we have taken several pages of type and a number of illustrations, with much yet to be told. There are those who profess that direct advertising has just begun to claim its place in the publicity sun, forecasting continual growth in the decades to come.







The present high standards of color reproduction, as shown in this subject, are evidence of the remarkable degree of progress that has been made in the photomechanical processes and in color printing, opening up channels for a far more wide-spread use of good commercial art in the work of merchandising. This illustration, reproduced from the painting by Joseph Chenoweth, is shown through the courtesy of the Western Clock Company, La Salle, Illinois. Presswork by The Henry O. Shepard Company, Chicago, Illinois.

# SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

**THE TOLEDO ARTCRAFT COMPANY, Toledo, Ohio.**—Your work is very fine indeed and we are reproducing on this page the leaflet that accompanied your excellent type specimen book. Keep up the excellent work you are doing. We can offer no suggestions for improvement.

**S. C. TOOF & Co., Memphis, Tennessee.**—The booklet, "Warren Gamaliel Harding, the Man and the President," in which the program of the memorial exercises held in your plant is printed, is both appropriately and attractively executed.

**HERALD PUBLISHING COMPANY, Albany, Georgia.**—Our compliments are extended upon the attractive specimens you have sent us. Letterheads, folders and other small everyday forms are given a touch of distinction by the excellence resulting from pleasing arrangements of excellent type faces.

**O. E. BOOTH PRINTING SERVICE, Des Moines, Iowa.**—Specimens sent us are excellent in every way, but the fact that they are forceful yet tasteful in appearance is the most commendable feature about them.

**CARL J. WEIGAND, Port Carbon, Pennsylvania.**—In display and arrangement the specimens sent us are very good. The type faces used are not attractive and some of them are also quite old, the only faults of much consequence. The same manner of arrangement and order of display would achieve an altogether different result if Caslon Old Style, Kennerley, Goudy Old Style or some other good light-face roman type face had been employed. Any piece of work that can be called satisfactory when set in Copperplate Gothic would be much better set in a good roman face. The portrait of the minister and the type group of the foreword page are too low in the booklet for St. Mark's Reformed Church and the type measure of the "Foreward" is too wide. The group does not conform, as it should, to the proportions of the page.

**BLAKE & DECKER, INCORPORATED, New York city.**—The broadside advertising Aldus Laid, composed in large sizes of Garamont, is an usually attractive piece of type display and ought to be productive of considerable business, particularly because of Mr. Rogers' use of the paper.

**FORREST J. CLARK, Ruralist Press, Atlanta, Georgia.**—Except for the fact that the page border is printed in too pale a tint, though of a very good color, the souvenir book of the I. T. U. convention is a commendable piece of work. The cover, in colors, is interesting and attractive, and is also quite different from the styles heretofore employed on these books.

**J. D. WOMACK & Co., Norman, Oklahoma.**—Your latest

specimens are neat and dignified, yet not without that other desirable attribute, display force. Your advertising blotter, "Simplicity," expresses your happy conception of what good printing involves as follows: "A good piece of paper, plenty of margin; a legible type face, properly spaced; harmonious colors, in the correct proportion—and you have a good piece of printing. Simple, isn't it?" Your work meets the requirements you have stipulated.

**CHARLES McRAE, Greensburg, Pennsylvania.**—The hanger bearing the "Ten Commandments of Business" is attractively designed and is printed in pleasing colors.

**MORRIS WISMER LEE, Advertising, Chicago, Illinois.**—The booklet, "Flow Meters," is attractive throughout, although the striking cover design impresses us most favorably.

**EVANS-WINTER-HEBB, Inc., Detroit, Michigan.**—"An Exacting Clientele" is an unusually attractive and impressive advertising booklet. It immediately and impressively suggests a quality house.

**ARKIN ADVERTISERS SERVICE, Chicago, Illinois.**—The mailing cards for Marshall Field & Co., composed in the Benedictine series, are indeed attractive. The combination borders are good and seem to harmonize perfectly with the type.

**THE VERNON COMPANY, Collingswood, New Jersey.**—Amen! We're for the simple styles, too; and the handsome letterheads you have sent us prove that with good types to work with, the size in which this line and that should go is the main thing the compositor has to determine. He should keep his weather eye open, of course, to avoid ungainly shape in groups as a whole.

**MACO PRESS, Indianapolis, Indiana.**—Typography is not of a high standard on the circular, "Our Prices Keep Our Presses Busy," and the printing of the halftone is very poor. The combination of Old English initials with roman capitals, underscored with parallel rules printed in orange, as utilized in the side heads, is unattractive and also complex. Some of the display is meaningless, it does not tell a story, as for instance, the one made up of the single word "Equipped." The major display, set alongside the cut at the top, lacks force and the fact that so many lines of the circular are display weakens the effect and cheapens the appearance. All display means no display. A few points brought out strongly will almost invariably provide the best display. The types do not harmonize nicely, there being employed in this one circular light old-style italic, light old-style roman capitals, a modern roman (body), Engravers Bold (an imitation engraved face) and the aforementioned Old English initials, which stand out like a wart on a fellow's nose.

**THE MEYER PRESS, Appleton, Wisconsin.**—The Franklin number of *Press Proofs* is unusually attractive, the cover being outstanding, forceful and distinctive in design and printed in an unusual and attractive color scheme. By artificial light it appears to be deep olive, white and light olive, the latter having a sheen that suggests bronze. This is appropriate in view of the fact that the illustration is a bust of Franklin.

**SAMUEL H. STEIN, New York city.**—The cover design, "Printing Specimens," evidently for a portfolio of work done by disabled war veterans, students in the printing classes at The College of the City of New York, is an attractive arrangement in general. However, the ornamental features,



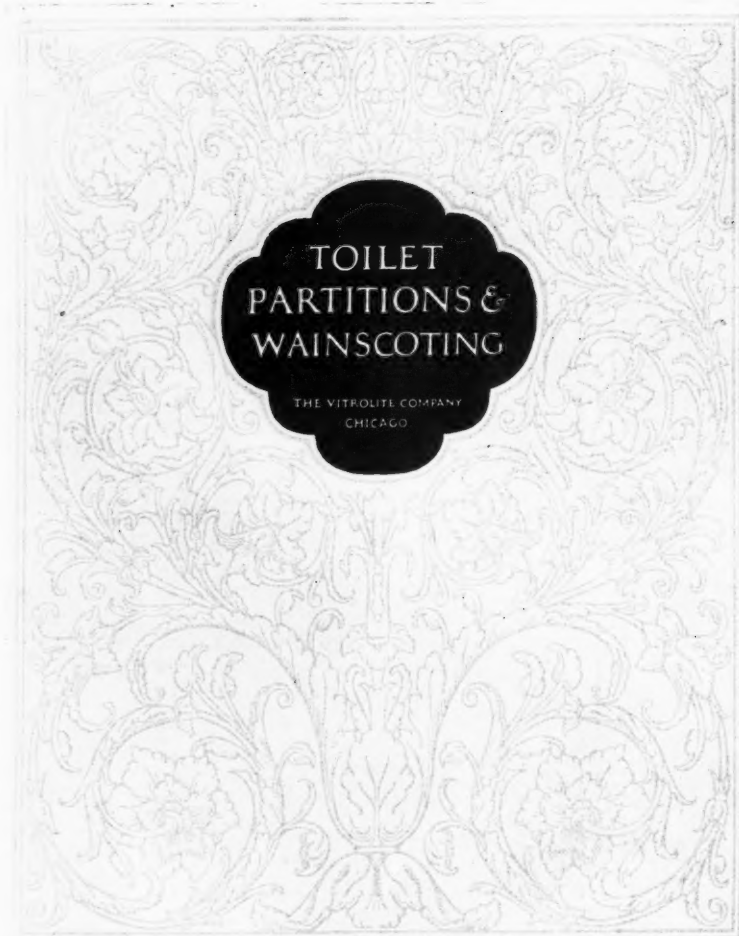
THESE pages have been prepared with the idea of making it easy for you to get just what you want in the printed matter you order. As you study the different styles of type you will see that some are adapted for one kind of work, and some for another.

Some subjects are best treated with bold faced type, others need the medium tone, while still others require light faced type. Again the spirit of some messages is best reflected in plain, severe lines in the type, while others are best set forth in type that is more graceful and a bit on the fancy order. The more you study type faces in relation to the subject matter

of your manuscript, the more you will find yourself selecting types of various designs for various purposes. The more you do it, the more fascinating it becomes, and the more satisfactory your results. We shall add new faces from time to time, from which additional pages will be made up and sent you to be placed in the accompanying specimen book.

THE TOLEDO ARTCRAFT COMPANY  
Master Printers  
129 NORTH ERIE STREET  
HOME PHONE MAIR 3331

The original of this leaflet, which accompanied the type specimen book of The Toledo (Ohio) Artcraft Company, was printed in red, light green and black on white antique laid stock of excellent quality and is especially pleasing. The ornament, here shown with tone reduced by Ben Day, was in green, the initial being red and the type black.



We show for a second time the cover of a handsome booklet for The Vitrolite Company, Chicago, designed by Paul M. Rensinger and printed by R. R. Donnelley & Sons Company. The color plate used in the September issue was faulty and an injustice was done the designer by its improper showing. Here the character of the original is exceptionally well indicated.

paneled border, etc., predominate quite too decidedly; the page would be more attractive and readable if the rulework were less extensive. The same fault, that is, too great use of rules and paneling, is characteristic of the package label set in Copperplate; the one set in Cloister, with the tint background, is better. Of the two printings of the latter design we prefer the one in which the type is brown. It is rich-looking, whereas the other, in green and pink on yellow stock, is a little too gaudy.

J. D. DUVAL, Laurel, Mississippi.—The poster for the "Knock-Out" sale of the New York store is a real "knock-out" when it comes to force. A typical bargain sale poster set in big sizes of bold types, it has added force in attracting attention because printed throughout in red. Imagine it, folks, the size of two newspaper pages—big type, all in red! The arrangement is well balanced and, for a thing of its class, is commendably executed.

THE BAPTIST PRESS, Jackson, Mississippi.—In general the work is of good quality. The combination of Copperplate Gothic and old-style roman is not an harmonious one, as the two styles of letter have nothing whatever in common. Simple arrangements, not unduly decorated, composed mainly in Caslon Old Style, insure work that will not be bad, so you have worked along safe lines. The writer has not reached the point where he appreciates the effect of italic initials where used for words

set in roman capitals, as you have done on the cover of the "Souvenir Program."

HUFF PRINTING SHOP, Slidell, Louisiana.—The letterheads sent us are quite neat, though we consider you employ capitals too frequently. A little variety supplied by lower case or italics of the same series would add interest through variety. If, on your own head, the line "Printing and Stationery" were set in italics, and the groups alongside the cut

in somewhat smaller type, the effect would be better. We're frank to state, however, the head carries a lot of dignity and character as arranged and composed. It was a case of good judgment, printing the ornament in deep brown rather than red, as most printers would have done. Brown is a wonderfully useful color, the value of which is not always appreciated. Red, for instance, is fine for small areas, but too bright for large portions of a type design. A good brown has life enough to show in small areas, yet it is not so bright and warm that it can not be used for a large portion of the design.

JOHN T. HOYLE, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.—We are surprised and delighted to see the six printers' house-organs executed as problems in printers' advertising by six brilliant students of the great printing department over which you preside. The boys, Kenneth W. Finley, Alexander Dittler, Jr., Gerald J. Donahue, Frank R. Trechael, Ernest F. Barvoets and N. M. Allen, have accomplished things of which they, as well as you, their teacher, may feel mighty proud. In appearance, that is, typographical dress, they are creditable even from what we might call a "professional" standpoint; they're better than most real printers' house-organs. To write, lay out, set up and then print such booklets (8 and 12 pages, exclusive of covers) was quite a test, not alone of ability but also of energy. The copy seems alive and interesting, also, but, without time to read it, we can not pass an opinion on that feature. Again, our compliments to the boys and to you, Mr. Hoyle.

NEWS-HERALD PRINTING COMPANY, Franklin, Pennsylvania.—In arrangement and display the specimens are good. We do not like the type you use; the litho face used for your letterhead is unsuited to panel arrangements, and is not an attractive one in any sense. The Packard is the most up-to-date face you have and, while it has the redeeming quality of distinction in a certain measure, that advantage is offset by its illegible character and lack of dignity, which seem required in a formal dinner program. We note on this Borland dinner folder that Packard is used for the display and a modern face for the body. These faces are inconsistent. The one has sharply contrasting elements and serifs, and is a letter of precision, whereas the Packard is a free letter, having certain other qualities suggestive of hand lettering, and there is a very slight difference between the light and heavy elements. While the size of the word "Think" on your blotter makes a striking appearance, the line below, which tells your story, is entirely too small, the former being a ten-line wood letter while the latter is set in eight-point Cheltenham Old Style.

HERBERT C. MAY COMPANY, Houston, Texas.—So far as we know you are the first printer to execute an intensive blotter advertising campaign. The idea of sending a blotter each day during the month of May to your prospect list must have made all of them "sit up and take notice." The idea, too, of heading the blotter according to the day it was received, as, for instance, "May Fourth," is likewise a good one, for the day it serves as a reminder of the date—and not a mute one either. The plan of printing a calendar block for the month in a yellow tint underneath the daily copy, which is printed in red and black, performs a still further service. Our readers will agree that when it came down to "May twenty-fourth" you had a perfect



## GOING UP

The only way to beat the high newspaper advertising rates, is to make your ads talk twice as loud in the same space.

That's our job. More local advertisers are finding this out everyday. Why not you?

We will set a sample ad for you without charge. A phone call will bring the old man himself to explain details. Do it now.

**EDWIN H. STUART, Inc.**  
 TYPOGRAPHIC SERVICE - ADVERTISING PRINTING  
 412 FIRST AVENUE - PITTSBURGH - PA  
 COURT 3898-3899

STUART MAKES TYPE TALK—COOPER ROMAN TALKING HERE

Striking blotter by Edwin H. Stuart, Incorporated, advertising typographers of Pittsburgh, Pennsylvania, executed in Cooper roman and printed in orange and deep brown on white stock, the combination being rich and effective.



right to "talk" to your customers in this vein: "Obey that impulse to keep everlastingly at it in getting new business, more business, big business. If you call Preston 60 we'll give you some ideas on how to do it." In a later blotter we enjoyed reading "Another week gone and we're still on your trail." Indeed it seems this daily blotter idea ought to be a crackerjack, especially when the copy is snappily and appropriately worded. Needless to say, the typography and printing are of fine order.

LEO K. WILLIAMS, Omaha, Nebraska.—*The World Herald* type specimen book is very satisfactory, though we would prefer to see it open from the left side in the usual way, rather than from the top. Since the book is manifestly intended for distribution among the paper's advertisers, we believe your indication of the sizes is not clear enough. The department store advertisements are very satisfactory indeed.

PRESBYTERIAN STANDARD PUBLISHING COMPANY, Charlotte, North Carolina.—The work is wonderfully good. The arrangements are interesting and attractive. Good types only are used and the printing is excellent. Where color is used it is employed in taste. So many specimens of such uniformly good quality indicate an organization of quite unusual caliber.

ALLEN J. READ, Denver, Colorado.—Why the colons between the words of the line "Of the Better Kind" on your statement? As a matter of fact, that line, and the design as a whole, would be more pleasing if no effort had been made to lengthen it out to the width of the lettered name plate above. Forced effects defeat their purpose. The same point applies to the other stationery items except that in some of them we do not find the colons. The colors are pleasing, though we are inclined to question the red as used for a simple rule cut off. In other respects your stationery is very good.

KENNETH M. COLLINS, Brooklyn, New York.—The work is of very good average quality, the various commercial forms being arranged in good taste and quite well displayed. Improvement would depend more upon material than arrangement; some of the type faces you use, Engravers Title and Copperplate Gothic, particularly, are not attractive. They do not contribute an impression of beauty such as Caslon Old Style, Cloister, Goudy and Garamond may be depended upon to do. The Clearface, while a very legible face, is not a good commercial display letter; it also lacks style and beauty and is better suited to advertising than to commercial work such as labels, cards and stationery.

## The Department of Design & Typography

R.R. DONNELLEY & SONS COMPANY: THE LAKESIDE PRESS: CHICAGO



Unusual and effective letterhead designed by Paul M. Ressinger. The title "Mr." is typed in the mortise of the initial when letters are written.

### HANAN SEMI-ANNUAL SALE



In order to enable our regular customers to avail themselves of the exceptional values offered in our Semi-Annual Sale, we are now bringing this event to your attention. We suggest an early selection before the date of our General Sale, starting on July 9th.

A Store for Men and Women

HANAN & SON  
157-159 Geary Street  
Between Division Street and  
Grant Avenue

Good Stores  
Are An  
Economy

YOUNG & McCALLISTER, Los Angeles, California.—Our sincerest compliments are extended upon the very handsome "Special Institutional Number" of *Better Homes*, published several times each year by Barker Brothers, the largest exclusive home furnishings store in the world. In size, and to a certain extent in layout, *Better Homes* is quite similar to Marshall Field & Co.'s great publication, and the comparison is not to the disadvantage of *Better Homes* either.

FRYE & SMITH, San Diego, California.—The program-booklet for the sixth annual outing of your organization is unusually attractive, full of character and distinction. The cover and inside spread are indeed exceptional. In fact, the only thing we do not like is that a machine gothic was used for setting the names of those participating, which are given at the back of the book. Why were not these pages also set in the excellent Cloister?

ELMER REBELSKY, Davenport, Iowa.—Compare the blotter set in Recut Caslon with the one in the extended light-face block letter and you will immediately recognize what a great difference the mere use of a good type face can make. The copy is practically the same on these two blotters, yet the effect

of the former is very decidedly better. Other specimens are very satisfactory, although the border stands out too prominently on the "Thank You" blotter for the Fidler & Chambers Company, particularly since the main display inside is printed in a weaker color, orange. If it were essential that these lines should be printed in orange a border that was lighter in tone should have been selected.

H. STILLWELL COMPANY, St. Louis, Missouri.—The title page of the menu-program for the Aloe dinner is attractive. The inside pages, particularly the headings and the whole of page 3, seem too weak as printed in gray on gray cover stock. For the sake of balance, independently of the point mentioned, the heading is quite too weak on the menu page.

D. GRANT SMITH, Grafton, West Virginia.—Your specimens, most of which are set in the admirable Goudy Old Style, are among the neatest and most attractive letterheads, cards and tickets we have recently received. Where used, colors are in excellent taste, but, above all, your work is a justification of the one style of type policy. Harmony is then sure. The Mechanics and Merchants Bank booklet is not as good as it might be, the arrangement and decoration combining to give the pages a "choppy" appearance, and the print is too weak.

A. D. HAYWORTH, Washington, District of Columbia.—"Being the Tale of a Go-Getter" is a characterful and attractive booklet, the blue stock used for both body and cover lifting it out of the rut of the conventional. Our friend John Clayton says, "Never use white paper or black ink and red ink." We feel that John Clayton can avoid using those colors to the advantage of advertising work, but if it were a case of every one except John avoiding

Ornate but clever, an announcement by Johnck, Beran & Kibbee, San Francisco, California. The original, about a third larger than our reproduction, was printed in deep olive and yellow-orange on buff stock.

ALDO MANVTIO ROMANO  
ERASMVVS ROTERODAMVVS S. P. D.

ILLVD apud me saepe numero optauī, doctissime Manuti, vt quantum lucis attulisses vtrique litteraturae, non solum arte tua formulisque longe nitidissimis, verum etiam ingenio doctrinaque neutiūq; triūali, tantundem emolumentū illa tibi vicissim rettulisset. Nam quantum ad famam attinet, dubium non est quin in omnem vsque posteritatem Aldus Manutius volitaturus sit per omnium ora, quicunque litterarum sacris sunt initiati. Erit autem memoria tua, quemadmodum nunc est fama, non illustris modo sed fauorabilis quoque et amanda, propterea quod (vt audio) restituendis propagandisque bonis authoribus das operam, summa quidem cura, at non pari lucro, planeque Herculis exemplo laboribus excerceris, pulcherrimis quidem illis et immortalem gloriam allaturis aliquando, verum aliis interim frugiferis magis quam tibi. Audio Platonem Graecanicis abs te formulis excudi, quem docti plaerique iam vehementer expectant. Quos auctores medicinae impresseris cupio cognoscere. Atque vtinam Paulum Aeginitam nobis dones. Demiror quid obstiterit quominus Nouum Testamentum iam pridem euulgaris, opus (nime fallit coniectura) etiam vulgo placitum, maxime nostro, id est Theologorum, ordini.

Mitto at te duas Tragoedias a me versas magna quidem audacia, coet̄rum satisne foeliciter ipse iudicabis. Thomas Linacer, Gulielmus Grocinus, Gulielmus Latimerus, Cutbertus Donstallus, tui quoque amici, non tantum mei, magnopere probarunt; quos ipse nosti doctiores esse quam vt iudicio fallantur, synceriores quam vt amico velint adulari, nisi si quid amore nostri coecutiunt; neque damnant conatum meum Itali quibus adhuc ostendi. Badius impressit sibi sat foeliciter, vt scribit; nam ex animi sententia diuendidit exemplaria iam omnia. Verum non satis consultum est famae meae, vsque adeo

Paulus Aeginita medicus Graecus, floruit saeculo VII

Jud Badius Ascensius typographus Parisiensis

16

Page of text from a handsome booklet entitled "Erasmus en Zijn Drukkers-Uitgevers," received from Holland, which we assume concerns a new type face, and which our readers will agree is beautiful, characterful and clear. The text was printed on a smooth stock, watermarked "Holland," similar to the grade known here as "Japan."

white, black and red, then, of course, he would say "use them." No other color of paper could prove so universally satisfactory as white, and for printing type no color is better than black. Reverting to your booklet, the only bad feature is that the margins are even all around, whereas the back and top margins ought to be smaller.

THE BUNGE-EMERSON COMPANY, Denver, Colorado.—*Prestige* is a snappy four-page house-organ that we believe will prove productive of business. The fact that it is edited and, we presume, laid out by our old friend Edward C. Sterry is assurance that the paper will continue a live one.

MAURICE BRUVRY, Syracuse, New York.—We like the "First Banquet" booklet for the Y. M. C. A. very much except for the staggering of the letters on the title, which we do not consider appropriate, especially on this booklet. There's a lot to suggestion, you know! Also, we have never cared much about the idea of beginning names of people and other important display words with lower-case letters for the sake of variety and uniqueness. Uniqueness results, of course, but, my, at what a cost! Your notepad form would be mighty nice were it not for that fault.

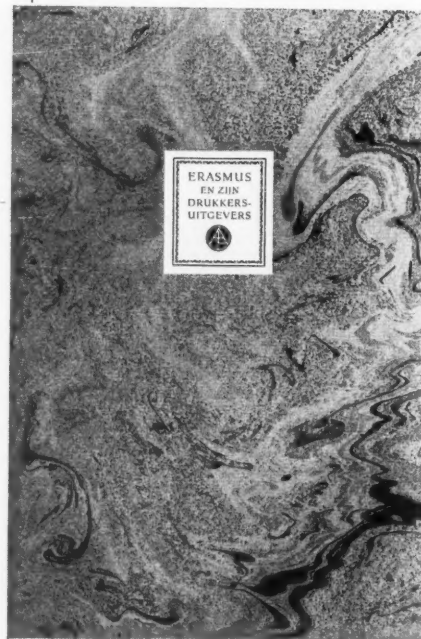
W. F. MELTON, JR., Dallas, Texas.—When it comes to getting away from the beaten path, and doing things differently from what custom dictates, you are quite like your clever dad. The rearrangement of the millinery announcement strikes quite an original note and will command a great deal of attention.

GRIMES-JOYCE PRINTING COMPANY, Kansas City, Missouri.—Unusual and distinctive arrangements feature the specimens you have sent us, and the fact that most of them are printed in lively colors, in excellent harmony, adds to their impressiveness. You do an excellent grade of work, the composition by Mr. Barnhart being only one of its good features.

IDAHO TECHNICAL INSTITUTE, Pocatello, Idaho.—Not all the pleasure in reviewing the "Wickiup" is confined to an appreciation of its excellence as a school annual. We find considerable satisfaction in learning that the president of the great Idaho Technical Institute is a Frazier. We were some pumpkins in Scotland in the old days! Get-

ting back to the business in hand, we find but few things to mar the general effect of excellence this book creates. Short pages, like the "Foreword," are placed too low and balance does not seem secure, while the monotony of the equal division of the white space aggravates the bad effect. Block initials such as are used on these pages should never be set in the margin. Open, freely drawn letters only are adapted to such placement. The type used for the text pages is too small, not only with respect to point size, which might not be increased on some pages, but more especially as to letter size. Cheltenham Old Style is a small-face letter, most other faces in the same point size provide larger letters because the shoulder of the Cheltenham is exceedingly large and the letters somewhat condensed. On some pages we find that the body is leaded with two-point leads, which is considerable in view of the small size of the type and its wide shoulder, whereas on a facing page it may be solid. We find a lot of open space between paragraphs, but in some places elsewhere the paragraphs are solid, like the lines. Slight rearrangements, we're sure, would have opened a way for the use of a larger size of body type, which we feel is required. The best feature is the presswork, the many halftones being quite commendably printed. Advertisements in the back of the book are well arranged and displayed, and for the most part attractive, although the contrast of light and dark tones is quite too striking in some instances. Our idea of an attractive advertisement section for a book of this size, dignified in character, is one in which a single series of type is used for the display throughout, where dependence for emphasis is placed upon the changes provided by capitals, lower-case and italics of the series, which, with the emphasis of changes in size, provide the designer with everything essential to effective display. The binding is very good.

RUSSELL L. WRIGHT, Calhan, Colorado.—When we read your description of the antiquated 8 by 12 job press on which *The Booster*, the local high school paper, is printed, and realize that the work was done by students, largely inexperienced, we are surprised. We wish all school papers and annuals we receive were as well executed. Understand, we do not characterize the presswork as fine, at least that on the halftones of the annual edition. The inadequate impression and distribution afforded by your press would make good work impossible even by an experienced pressman, yet the worst fault seems to be picking with occasional streaks. The type matter of both monthly and annual editions is well printed, and without punching through



Miniature reproduction of the cover from booklet, a text page from which is shown above. The title is printed on a white label and pasted upon the cover stock, a rich and colorful mottled paper of unusual beauty.

at that. Another fault that is doubtless beyond your control for the present at least, is the use of Shaded Engravers Roman on the title page of one edition of the annual, and the venerable, but not respected, Tudor on another. We also regret the use of gold ink on the cover, as it is indistinct, particularly on the 1922 edition, where the letters of the title are quite small. The designs are crude, of course, and not in accordance with principles governing such work, but it takes time to learn all these things.

GEORGE P. B. GILMAN, Boston, Massachusetts.—Unless, perchance, the cover is too weak for a program of a trade convention, the booklet for the Boston Chamber of Commerce is excellent. It would seem impossible to improve on the inside pages.

MARION S. BURNETT COMPANY, Chicago, Illinois.—"A Treasure-Laden Spanish Galleon" is one of the most attractive pieces of printers' direct advertising literature we have seen. The story is entertainingly written and the connection with advertising forcefully put.

IRVIN A. MEDLER COMPANY, Omaha, Nebraska.—Your advertising folder, "Cooper Is Democratic—and Progressive, Too," is striking and effective. It ought to develop considerable business, as the specimens of your work set in that face, and shown in colors on the inside, are excellent.

IDELLA PURNELL, Guadalajara, Mexico.—Your little magazine of poetry, *Palms*, has character. We would prefer to see the title on the cover larger, however, and the subordinate matter set in a plainer type than the Parsons, lines set wholly in capitals of which ought never to be used. On the "Contents" page the lines are crowded and ought to be spaced out with one-point leads. The inside pages are well arranged and placed, but, here again, the Parsons used for titles seems out of place. The nature of the text justifies a more dignified letter form.

THE MERRYMOUNT PRESS, Boston, Massachusetts.—The catalogue for Mason & Hamlin Pianos is one of those rare examples of the printing art which show on the face that they were conceived and executed with superior taste and skill. The effect throughout is of distinction and excellence, these qualities being quite naturally reflected upon the article featured, which, being considered of the finest excellence could be appropriately and adequately represented only by printing and advertising of the finest taste and skill. Mason & Hamlin pianos and Updike printing are alike leaders in their respective fields. The title page and the initial page of text are reproduced.

THE INDUSTRIAL EQUIPMENT COMPANY, Minster, Ohio.—We are not prepared to say that the catalogue of your gasoline industrial locomotive is a wholly bad piece of printing. The presswork is good, the type matter legible and clear, and the



Title page of handsome booklet executed by The Merrymount Press, of Boston. Printed in black on a rather dark gray heavy laid stock with deckled edges, the original is decidedly suggestive of quality and in keeping with the character of the instrument represented.

page arrangements simple. However, it lacks those refinements we have come to expect on publications pertaining to high-grade articles. It is just commonplace, satisfactory for ordinary purposes and ordinary things, but hardly adequate for representing something bought only after considerable deliberation. The appearance of cheapness is especially pronounced on the cover and title pages; the remainder of the book is better. It would seem that a book of this character would justify an especially drawn handsome cover design. We find it, however, made up of the word "Minster" displayed in an overbold block letter that bears evidence of long usage and wear in the form of numerous nicks and worn corners. Though the line would not be too large were a stylish letter used, it is too large in view of the points we have enumerated. Below this line the words "Gasoline Industrial Locomotive" appear, in a line of the same length, set in twenty-four-point Cheltenham Bold capitals. Then follows a double rule (four and two point), for what purpose we can not determine, unless to

add blackness and strength to the design (if such two lines of type can be called). This largely useless practice is an old idiosyncrasy of compositors. The title page is first class, except for the fact that the name at the bottom makes a longer line than either of the major display lines at the top, thereby disturbing the balance of the page. It is set in the same size of type as the second major display line, which is worthy of being larger than the signature. The worst fault with the page, however, is that it is cheap-looking, as a result of being set almost wholly in Cheltenham Bold capitals. A good ad-display letter does not necessarily mean a good type for title pages. The type used for the text is an especially good one from the standpoint of legibility. Happily, it is of a size that is easily read, though the fine hair-line elements printed on smooth stock are somewhat irritating. The initials are of a different style, which in shape and nature of design do not agree with the type of the text matter. The spacing around initials is altogether too wide, and because of the exceedingly large indentions given the lines alongside them the initials "hang out in space" and appear unstable. Again, we note that the type matter of short pages, such as page 7, is centered vertically; in order to give variety and proportion to the division of space, and good balance, it ought to be above center.

*Cedar County News*, Hartington, Nebraska.—The blotter "Adam Printed a Kiss on the Cheek of Eve" is an old one that goes well in any locality once in a generation. We refer to the text and not to the tasteful manner in which it was set by McCarthy, which is more than we can say for the original he worked from, issued by another Nebraska paper.

B. W. RADCLIFFE, Macon, Georgia.—Except for the manner in which the initial is placed, we very much admire the blotter "800,000 Buyers." Because of the somewhat exaggerated slope of the front of the initial M, which magnifies the open space, the letter should have been set somewhat into the left-hand margin, in which event better contour would have resulted around the top of the group.

FRANK L. SIDDAL, Newark, New Jersey.—The graduation number of *The Worker*, publication of the Boys' Vocational School, is excellent in all respects, although we admire most of all the effective and dignified cover. Good type faces, with the name in large sizes of an open shaded type, printing in deep brown on light gray stock and a blind-stamped rule border combine to create an unusually attractive effect.

GEORGE P. SMILEY, St. Bartholomew's Press, New York city.—Your specimens are excellent, the cards and tickets being especially good in design, also neat and attractive.



## Mason & Hamlin Co., Boston

Founded in 1854

FOR more than two-thirds of a century the name Mason & Hamlin has stood for progress and devotion to an artistic ideal, in the manufacture of musical instruments. Believing that there is a constant demand for the utmost degree of excellence in any given product, the Mason & Hamlin Co. has held steadfastly to its original principle, and has never swerved from its purpose of supplying instruments of the rarest artistic merit. The Mason & Hamlin Piano represents a determined effort to produce the finest instrument of its kind, with a willingness to go to any expense necessary to obtain the result. If, by putting into it a greater expenditure, it could be made a finer piano, its makers would unhesitatingly do so and increase its price accordingly. It costs more than any other; but those competent to judge declare that its worth far exceeds its price, for into it is built that which is beyond the measurement of money.

First page of text from the Mason & Hamlin Company booklet, the title page of which is reproduced above.



## "The Inland Printer" and Processwork

BY STEPHEN H. HORGAN



ONE can not but marvel at the foresight of Henry O. Shepard and his coworkers when they planned the policy and departments of THE INLAND PRINTER. The lead which this publication took and has since maintained in the allied printing trades proves the accuracy of their vision. Thirty years ago Chicago was attracting the attention of the whole world by her pluck in managing a magnificent international exposition. Forty years ago the time was an auspicious one for launching an international journal devoted to the printing trades if it was but done in the proper manner, and the success of THE INLAND PRINTER shows that it did meet the popular demand.

By changing its cover with each issue, as it did for years, it furnished many of our great nationally known designers their opportunity. Men like J. C. Leyendecker, Will H. Bradley, E. C. Bird, C. W. Wright, W. W. Denslow and many others were first seen at their best on INLAND PRINTER covers. This change of cover, ridiculed at first by the old magazines, is now indispensable to successful general magazines everywhere, with the exception of such classic examples as the *Atlantic Monthly* and the *Century Magazine*. But it was in its type display of advertisements, composition and artistic makeup that THE INLAND PRINTER has been the schoolmaster, and continues to be. "If you see it in THE INLAND PRINTER it must be right," is a dictum among workers in the printing and allied trades. The representing of all these trades in a single publication permitted each branch to learn what it should know about the others, thus making for more intelligent craftsmanship.

The past thirty years have seen the rise of what is generally termed "process work" from humble and uncertain beginnings to a leading position in the graphic arts, and the future historian will find its history during that period in the volumes of THE INLAND PRINTER. At first the workmen did not like to find their "secret" formulas printed, and a leading photo-engraver of Boston wrote that "There is too much printed about our business." It was not long after this that employers sought the aid of THE INLAND PRINTER in bringing them together into an organization. After this was consummated we find, in October, 1897, a resolution from the organization expressing gratitude to Henry O. Shepard "for the part he had taken in its formation." A generation later the workmen in convention voted the editor of the Process Engraving department an "honorary membership" in their organization, the highest honor they could confer.

It is interesting to note how the queries to the editor began with the fundamentals of photoengraving such as the "Theory of the Formation of the Halftone Dot," formulas for the acid-proof coating on the metal called "enamel," gradually passing through all the theories regarding the separation of colors, into the most intricate details of three-color process engraving and printing. The other photomechanical methods were discussed as they came in demand. The first illustrated article published on rotogravure appeared in THE INLAND PRINTER for December, 1908, and every new development in this method since that time has received notice. If American newspaper publishers had become acquainted through THE INLAND PRINTER with the perfection to which rotogravure had been brought in this country they would not have spent the sums of money they did in 1913 for a foreign method which failed, after which they had to fall back on the method which had been in use in this country for five years previously.

In protecting the printing trades from investing money in unworthy or fraudulent photomechanical processes THE INLAND PRINTER has done valuable service. In January, 1899, it fired a little sarcasm at a company which was circulating an offer to send users of halftones "a complete halftone outfit, including material and instructions by which a boy of fifteen could make halftones" for less money than others could buy the copper on which to make the engraving. THE INLAND PRINTER was sued for libel, and the lawsuit was carried up to the Appellate Court, where it was reversed in favor of THE INLAND PRINTER. Even though the litigation involved cost Mr. Shepard a large sum of money, he commended the present writer on the exposé, saying that it was one of the purposes of THE INLAND PRINTER to protect the trade against fraudulent advertisers.

Several libel suits were threatened, one was by a London company which was attempting to sell in this country stock in a method of color printing. The writer said that "the color printing looked as if it was done with a rubber stamp." This sentence so "peevied" the promoters of the enterprise that they wanted \$100,000 damages for the setback this was to their business here. Before bringing suit, however, the parent company in London failed, dragging down all who had invested. Then there are a great number who feel aggrieved because they did not succeed in getting their inventions or processes endorsed by THE INLAND PRINTER. They could get pages of notice in other trade publications and thought they should get similar space here, but these pages are too valuable.

Among the items of importance in the Process Engraving department were the initial letters designed by Frederic W. Goudy, which appeared in October, 1896; the beginning of the standardization of process terms so that all photoengravers could speak in the same language, being started in January, 1898. The sending of photographs by telegraph on the Palmer-Mills machine shown in June, 1901, has since been followed by a notice of every promising invention in that line, and every etching machine with possibilities has been noticed. In March, 1899, was started a discussion of the absurdity of the square-inch method of charging for photoengraving. In June, 1906, attention was called to the fact that engravers were left out of the pending copyright law, and this began a fight for such protection, in which THE INLAND PRINTER won.

William Kurtz received a United States patent in 1893 on the printing of three-color blocks with screens at angles of 60 degrees to each other. Mr. Kurtz died, and the purchasers of the Kurtz patent threatened suit against all three-color engravers and printers for infringement. It meant that royalties would have to be paid, creating a monopoly of three-color printing. A paragraph in "Process Notes" showed that in giving instructions for handling three-color work "Richmond's Grammar of Lithography" for 1886, pages 170-171, stated that in laying down tints for printing in three colors these tints must be at angles of 60 degrees to each other. The Kurtz, Du Hauron and Albert patents were in this way proved worthless, and was another instance in which the printing industry was spared much annoyance and money loss.

One of the joys of editing the Process Engraving department has been in giving credit to so many men who have improved the art. Where obtainable, the portrait of every man who has assisted in the progress of processwork has been given, with sketches of his accomplishment; also all the great illustrators and designers who have given their talent to reproduction by processwork. Worthy inventions connected



with processwork have always been given ample space and will continue to receive it. Then the complimentary letters from all parts of the world acknowledging benefits derived from this department have been a reward for the study and research given to this work.

The publication by The Inland Printer Company in 1902 of "A Manual of Photoengraving," by H. Jenkins, was a most important event among photoengravers. It became a standard text book. Frederick E. Ives contributed a chapter on "Half-tone and Trichromatic Process Theories," and the present writer added a chapter on "Three-Color Processwork." This was the first book of its kind. "Amstutz' Hand-Book of Photoengraving" followed in 1907 as an enlargement of the Jenkins manual. In 1913 THE INLAND PRINTER published "Horgan's Halftone and Photomechanical Processes," which not only described every method then in use for getting pictures in

printing ink through the aid of photography, but included exhibits of the processes as well. This work was later translated into Japanese, but the English edition has been out of print for some years.

Space will permit only a reference to the inserts showing new processes that have always been a feature of THE INLAND PRINTER. Owing to the large circulation of this journal these inserts have been a great expense, still they show in the bound volumes a permanent exhibit of the progress of processwork which will be appreciated by many generations to come. All of which proves what was said at the beginning about the wisdom of the founders of THE INLAND PRINTER. They had courage to attempt the publication of "The Leading Journal of the Printing Industry" a thousand miles away from "The Printing Center." It would now appear that "The Printing Center" is gathering around its "Leading Journal."

## A Country Editor Looks Back a Half Century

BY THEODORE COLEMAN



BSERVING with satisfaction the heights of excellence attained by the daily newspaper of this period, the writer occasionally lapses into retrospective rumination concerning papers of another class and of an earlier time, the country weekly of half a century and more ago. Viewing this subject from the standpoint of the publisher of sundry such periodicals in localities in the Midwest and West and on the Pacific Coast, there seems ground for the conclusion that the nineteenth century weekly has drifted into the backwash of the ever-flowing stream of evolution and that, with certain exceptions, it has settled into place among the fossilized remains of a past era.

While the current country weekly is the lineal descendant of that of two generations ago, various striking contrasts suggest themselves in proof of the comparison to fossils. In the first place, in the means of producing the old-time weekly by mechanical methods, hand labor had not then been relegated to undignified obscurity by the noisy whirl of the typesetting machine and revolving press. The click of type against the steel composing rule was soothing and possibly soporific at times, while the Washington hand-press had no rushing suggestion of hurry in its coordinated movements, but rather seemed to regulate its simple processes with a sedate and proud aloofness from the bustling city printing office.

And then the types had an individuality of their own, not now possessed by the products of the typesetting machine. Known by name instead of by number, they had length of days as well as personality, for they were not thrown into the melting-pot as soon as once used, but did service for months and even years, until their worn faces pleaded for retirement.

As to the presses of the olden time, there is ample testimony available to show that they had merits not strictly confined to the printing of the outside and inside of the four-page weekly. Under the handling of competent "journs" these simple machines turned out very creditable specimens of job printing, although speed might not have been the essence of the contract. The hand-roller had idiosyncrasies peculiar to itself and inherent in its makeup. Its merits were not conspicuous, but in simplicity it was on all fours with the press.

When as a "devil" in a small newspaper office the writer was wont to stand behind the press and do the ink-rolling act, it so happened that the printer who constituted the remainder of the working force of the shop was much given to pious reflections and admonitions. At frequent intervals when this

solemn man found it necessary to blow across the tympan to straighten out the white sheets of paper thrown for the next pull of the press, the odor of his breath gave me an inkling (punning intentions disavowed) of the suspicion that cleanliness and godliness must be occasionally far apart. This old typo's proselyting fervor was in direct contrast to so many of the ancient guild that he became a sort of phenomenon in my memory. He was, for instance, quite at the other end of the pole from the journeyman in another office where the working staff was made up of three persons. This craftsman was loud and profane, boastful and bibulous, but he was always clean in his personal habits and in his work. He allowed himself to indulge in the delusion that he could take frequent walks from the office to a neighboring street without his employer's suspecting that he had other than pressing business to attend to on these occasions. While the facial effects of his libations during these daily trips were visible to others, he remained serene in his confidence in the art of dissembling.

The combined duties of printer and editor, not to mention those of business solicitor, bookkeeper and collector, imposed upon the country newspaper proprietor a weight of responsibility that was generally recognized in the community, including himself, as being more than the ordinary citizen should be called upon to bear. Yet his assumption of infallibility on questions that gave sleepless nights to home and foreign government officials was regarded as no more than was necessary to maintain his standing as a political mentor. The free use of the editorial "we" in his columns, the frequent references to the "sanctum sanctorum" and the "editorial tripod," his bold battle front when engaged in controversy, these tokens of his power added to the prestige he enjoyed in the general estimation of his friends.

The country editor of the type now under consideration was inclined to be fierce and fearsome in disputation. His politics was of the strictest partisan character; scorn and invective were his favorite weapons. When he could not "burn up" a despised contemporary or contributor, or "roast" him, or "hang his hide on the fence," the controversy was not thought to be up to accepted standards. If, after a thorough job in this line, his opponent came back with verbal shot of similar caliber the retort that it did not pay to "fight skunks with a white handkerchief" was esteemed a neat and complete winding up of the whole question. Yet it should be said that a comparatively small part of the space in the weekly was devoted to these amenities, for the material interests of the town occupied the editor's time and talents to a great

degree. If his usual literary style was turgid of phrase and dubious of meaning he sought to hold the main issues paramount, and woe be to him who stepped upon the tail of his coat in matters wherein the supremacy of his town was questioned. If subscribers sometimes expressed gratitude in the form of watery cordwood and small potatoes in payment for the paper, no hard feelings ensued.

In the realm of news gathering the country editor's opportunities were limited for the most part to the territory where dwelt his seven or eight hundred subscribers. The outside world was too costly for him to consider in that connection. The patent insides or outsides supplied to him by a metropolitan publisher furnished his readers with such general information and entertainment as could be afforded, albeit the reading matter thus purveyed was liberally interlarded with advertisements of the patent medicine variety. The income from these advertisements flowed into the coffers of the metropolitan publisher, but it was supposed to reduce the cost of the sheets to the country newspaper man. Local news was collected with such assiduity as time and relief from office duties allowed. Much of it was put into type by the combined reporter and proprietor without the formality of writing it out, since his familiarity with work at the case enabled him to save time by using stick and composing rule rather than pen or pencil.

The weekly always sought to maintain a staff of rural correspondents, in number to cover the sparsely settled field served by the paper. These correspondents were faithful in sending in weekly budgets of happenings in their respective neighborhoods, for which they were granted certain favors and privileges, such as receiving the paper free of cost, an occasional ticket to a show, and the conferring upon them of the distinction and honor supposed to be due young men and women of literary tastes and talents. If the efforts of these ambitious correspondents did not always measure up to the loftiest literary standards, and if there was paucity of news in their districts, it is clear that no censure should be visited upon them. Why, for example, should the following veritable specimens from one of these staff contributors be thought less worthy of attention than some of the dispatches to city dailies from foreign capitals?

While Mr. Roberts a few weeks ago had two dogs, he is now minus two, for Polly died a natural death from old age and Bessie was very recently run over by a wagon, living but a few hours after the accident.

The newly wedded couple, Miss Bertha Swallow and husband, were callers on her aunt on their homeward wedding trip.

Mr. and Mrs. Charles and Mrs. Dufant were in Greenfield to the funeral of Mrs. Charles' son John, who passed away in Milltown Sunday, the result of being injured in a runaway, he being unconscious for eleven hours, his wife and six children surviving, the youngest less than two weeks old.

Mr. and Mrs. Ambler Ellson of our neighboring town were here over the week end at her father's, M. S. Danbur's, Miss Laura Bancrass returning to her home after several weeks' visit there, Miss Dolly Bancrass returning to their home with them for a visit.

Thrilling events were rare in rural communities; the art of manufacturing news had not been perfected in the days we are considering. The weekly correspondent was part and parcel of his environment.

The old-time weekly was strong in encouraging a larger or smaller list of the more dignified contributors, as distinguished from the correspondents. Every community was sure to have the distinction of possessing a few persons of this class, commonly gentlemen of mature years who were pretty apt to have suffered in earlier life the pangs of thwarted ambition to shine as literary lights or political guides. Sometimes they would belong to the school-teacher class, retired, or academy professors in an adjoining town, or ex-ministers willing to

enforce their views in matters of diverse controversial nature. With such material it was not difficult to find enlightenment and entertainment in the contributor's column of the organ of small communities.

A certain contributor of the educational guild who comes to mind exuded a flavor of medieval Latinity in all he wrote. His long sentences were weighted with classical references and garnished with many "therefores" and "wherefores" and "hences" and "whences" and "ergos" and the like. Occasionally he would become entangled in such a maze of ponderous prolixities that the typesetter would be unable to find his way out, so that the printed reproduction would perforce be left to readers to unravel, they marveling the while that one small head could hold and evolve such tokens of erudition! It was in theological disputations that *Veritas* and *Simplissimus* shone to the best advantage. Each disputant was sure to be led into deep waters of controversy. Sharp and often acrimonious criminations and recriminations would mark the give and take of the charges and countercharges, and if the "retort courteous" or even the "lie circumstantial" did not lead to the "lie direct," the implication would be plain enough to satisfy the most bellicose. Sometimes the discussion would be switched from the main question to more or less relevant side issues, such as matters of grammatical construction, etc. A certain veteran of many controversial wars known to the writer once hurled at his opponent the accusation that he had been guilty of committing a "gross syntactical ingrammaticism." The reply of the impaled man was too feeble to be preserved in the annals of the debate.

The tramp printer flourished in the days of old, as he does to some extent still; but it is questionable whether he can now be seen in his full panoply of ragged road raiment and in his ancient state of loud-smelling uncleanness. He was necessarily a man of some education, but his self-respect had been worn to tatters by years of drifting up and down in the earth and to and fro on it. Of course, his impecuniosity was as inevitable as his thirst for strong drink; but it was of such passing moment that work for a day or two was generally sufficient to put him in heart and funds for the hike to the next town. He was pretty certain to be a good printer. It was a marvel to see him come into an office so bedraggled and disreputable in appearance that he might be thought only fit for a hospital ward or a drunk's cell, and then watch him dexterously "throw in" handful after handful of type or set up a difficult take of copy with the ease of the finest gentleman of the fraternity.

If phases of country newspaper experiences such as these are sad or amusing to look back upon, no intelligent reader of the present day will draw the inference that they were the outstanding indices of rural journalism. In the main, the country editor of the vanished or vanishing type sought to give his readers more than their money's worth. He was sure to contribute to the public weal, and in numerous instances his weekly developed into one of the substantial country papers that under experienced guidance have been so instrumental in influencing communities for their betterment in many diverse directions and have become a power in affairs of the State and nation. The country weekly, too, has often grown into the city daily, and with its intimate knowledge of the needs and ambitions of its people, its opportunities for increased service to the community and for building up its own interests have broadened. Metropolitan editors and reporters may sometimes poke gentle fun at the country newspaper, but it is within knowledge to assert that some of these jibes are not incompatible with a wish on the part of the jibers that they might some day be able to assume proprietorship of a weekly paper and thus attain a degree of independence not possible while holding a position on a big city daily.





### APRIL SHOWERS

Reproduced from photograph by Paul Wierum taken from the Art Institute, Chicago, looking west along Adams street. Printed from Polytone plates, made by the Nelson Company, Advertising Illustrators, Chicago, used here through special permission of George M. Forman & Co., Investments, Chicago, by whom it was used for the front cover of the April issue of its house-organ, "Forman Guide to Safe Investments." Presswork by The Henry O. Shepard Company, Chicago.

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# Photoengraving—The Mainspring of Progress in the Graphic Arts

BY LOUIS FLADER

Commissioner, American Photoengravers' Association



THE fortieth anniversary of THE INLAND PRINTER brings to mind the strange coincidence that the age of this journal corresponds almost exactly to the age of the photoengraving process and industry. The development of photoengraving could doubtless be traced and traced accurately, through the pages of THE INLAND PRINTER, from its first number down to date. Since the complete files of this esteemed publication are not available to all its readers, a further record of progress will prove interesting.

Several years ago, some one coined the slogan, "Printing—The Mother of Progress," and by this coinage added to the pride and satisfaction of those connected directly with printing. This slogan carries an air of conviction and conclusiveness with it, and it seems a futile task to contravene its meaning. However that may be, and accepting printing as "The Mother of Progress," we must admit that printing can only be accomplished when there is something to print from and with which to print, since printing is the act of taking an impression from the surface, either in relief, planographic or intaglio. Therefore, we feel justified in saying that "Engraving Is the Mother of Printing," and leave it to the reader to establish the relationship of engraving to progress.

Much older than printing, engraving made printing possible. Gutenberg, who is credited with the invention of movable type, did nothing more or less than to engrave the letters of the alphabet singly and as units. This enabled him to "set up" or assemble text matter, after which printing, as we now know it, came into vogue. Printing itself has always been restricted by the ability of individuals to engrave type and illustrations, and has progressed only as these methods progressed. Printing from type only, even though it be the vehicle that conveys the knowledge and learning of the world's master minds, could not and did not satisfy the masses until it was augmented by the use of decorations and illustrations. These have always been the handiwork of the engraver, and the progress of printing itself is so interwoven with the progress in engraving, that they are one and inseparable.

Printing received a great impetus in the middle of the nineteenth century, when wood engraving came into vogue, and developed greatly during the thirty years that followed, simply because wood engraving was at that time the latest development of the engraver's art. It was then the most serviceable method of interpreting art into printing plates, allowing the original subject to be multiplied to any number, thereby making these reproductions which were broadcasted through the medium of the printing press, available and accessible to the people as a whole.

The printing industry, however, began to reach its present-day development only after photoengraving was born. March 4, 1880, the day on which the New York *Daily Graphic* printed its first halftone of a picture entitled, "Shanty Town," marked the beginning of a new era in engraving and printing circles. It was on that day that photoengraving as it is now known first came into commercial use, and on that day and date were born the present revolution and evolution of the printing industry and of the business world itself.

Just what is photoengraving? And why should it be credited with being the yeast that leavened the entire lump? Photo-

engraving is a photomechanical process, capable of reproducing any subject or article that can be photographed, drawn or painted, and faithfully interpreting the tonal values of the original into relief plates suitable for printing on the letterpress. That's all it is, and that's all there is to it. The difference between photoengraving and all other methods of engraving lies in the fact that photography is the underlying principle in photoengraving. The application of photography in connection with engraving insures first of all a faithful reproduction, which is a prime factor to success in this instance. With photography as its base, and with the major results and effects obtained by the aid of chemicals we arrive at the second essential to success, speed. The third important factor is adaptability. Thus the outstanding features which separate photoengraving from all other illustrating methods are faithfulness to the original, speed of production and a wide range of usefulness. Add to these factors the element of price, and you have the reason for the popularity of photoengraving and its displacement of practically all other illustrating methods.

In order to understand just what influence photoengraving has had upon the printing industry, it is necessary to go back to a statement made in the beginning of this article, to the effect that printing can only be accomplished when there is something to print from and with. Printers could always print, but as long as they had nothing but type to print from there was no great demand for printing. When illustrations were introduced, they served to make printing more popular, the demand for printing expanded, and the evolution was on. Up to the invention and introduction of photoengraving, all methods of engraving were painstaking and time consuming, and having nothing more than the individual skill and artistry of the engraver as a foundation, they did not satisfy the public's desire. With the introduction of photoengraving came an unprecedented demand for illustrations and all that was required of printing was to keep pace with the developments in photoengraving.

To realize what the printing industry had to go through in the last forty years, it is necessary to visualize the equipment and methods in vogue in printing offices of that day. It is also necessary to compare the printing of forty years ago with the printing of today. No doubt some will be found who will rave over the beauties of the wood cut and the printing of forty years ago, and who will insist that the individual skill of that period resulted in far better printing than does the mass production of today. This is tommyrot and has no foundation in fact. The artistic printer of forty years ago could express his skill only through the medium of the equipment, tools and materials available at that time. Compare those with the same elements available today, and you will find your answer. Printing, instead of being a lost art, is just beginning to come into its own.

When the halftone was first introduced, there was no paper manufactured suitable for halftone printing. The paper manufacturer was the first to feel the effects of this new method. He was compelled to learn his trade all over again, and the various coated and enameled papers of today are the result of his efforts. The inkmaker was the next to feel the spurs of progress, and he had to revise his ideas on the subject of printing inks and today applies the science of chemistry to his calling. The press builder was the next to swing into line,

and he has made a good job of it. With the application of science, mechanics, inventive genius and skill, focused in this direction, he has made remarkable progress and stands today on the threshold of great future possibilities. Even the type manufacturer could not escape the process of evolution, as he soon found it necessary to devise new faces and new methods, to keep up with the pace set by photoengraving. Type-setting machines were made necessary partly by the development in photoengraving, the photoengravers being able to produce printing plates much quicker than the hand compositors could set type.

Illustrations illuminate and vitalize the printed page, and have made printing not only popular and attractive, but a business necessity. Printing, which today ranks sixth in size among American industries, has jumped from practically nowhere to that prominent position in the last forty years. The combination of illustrations and type, assembled into modern printing, apparently filled a great want, or this marvelous progress could not be recorded.

Today printing is a vital necessity and is a power in advertising and selling, which means in business. Many of our greatest business institutions would dwindle to insignificance or would vanish entirely, if printing could no longer be obtained. Many of them would go out of existence if photoengravings could not be obtained. For example, during the first year of operations, the manufacturer of a well known watch sold 12,000 at \$1.50 without advertising. The second year, a little advertising was done and 87,000 watches were sold. The third year, increased advertising sold 485,000 watches. Printing was the lever which moved those watches. One jobbing house in Chicago has built up a business of \$110,000,000 a year. It has done it all through printing. All of its printing is illustrated. Two Chicago mail-order concerns have combined yearly sales of \$350,000,000, accomplished entirely by the use of illustrated and printed catalogues.

A representative of the National Publishers' Association, an organization composed of the majority of the periodical publishers of this country, recently stated that the members of his organization publish and distribute over one billion magazines a year, and consume over 500,000 tons of paper a year. Referring to one of the leading magazines, he said that fifty per cent of its space was given to color inserts, and more than seventy-five per cent to illustrations printed in either one or more colors. Photoengravings, and particularly color plates, are almost entirely responsible for the growth of this immense industry. Circulation is the foundation of success in the publishing business. Nothing attracts readers and increases circulation like illustrations.

To get a complete idea of the development in photoengraving, during the last forty years, and its importance to business and even to civilization itself, one needs only visualize the situation and the conditions that would arise if photoengraving were suddenly discontinued and no longer available. This would call for a readjustment that would overshadow the present-day world problems. The situation that would follow is simply unthinkable.

The development of photoengraving has been modest and gradual. It has been constant and never-failing. It would avail nothing to dwell upon it in detail and to attempt to draw comparisons between the methods and equipment used years ago and today, or to produce and print examples of photoengravings showing this development. Photoengraving from its inception has pioneered the way for all the graphic arts. It is doing scout duty today and, generally speaking, may be found far in advance of the column. It is still the quickest and best method in use for the production of illustrations, and it is still keeping papermakers, inkmakers and press builders busy finding new ways and means to give expression to this marvelous art.

There are some who will say that no improvement has taken place in photoengraving in the last twenty years, while others express impatience at the thought that photoengravings are made today in much the same way that they were made twenty or thirty years ago. It is true that the process is virtually the same, but the methods of procedure and the results are widely different. The process is the same because it is solidly grounded on correct fundamentals. To change these fundamentals, would mean to change the entire process, and up to this time nothing has appeared that promises even a remote possibility of improving the service now rendered.

The equipment, materials and means employed by photoengravers to obtain the results with which all are familiar, are of no great interest to any one outside the craft. Results alone count, and results in this case speak for themselves. Everything points to rapid progress in immense production of color process engraving, which bids fair to do as much for photoengraving and printing as did the invention of photoengraving itself. We are jointly with the printers, on the threshold of a new era. Forces are at work which will greatly expand the graphic arts, particularly photoengraving and letterpress printing. The exceptional of yesterday will become the commonplace of tomorrow. The public wants pictures, and photoengravers and printers will produce them for many years to come, and until better methods are found.

Progress and development may be measured by many standards and indicated by various symbols. Applying the yard stick of public service to the photoengraving industry, its development has been wonderful indeed. It has been the means of creating a new set-up not only in the graphic arts, but in the business world. It is the most powerful factor in distribution, and distribution is not only a national problem, but also a world problem. Judged purely by the standard of self-development, photoengraving has enabled the peoples of the world, regardless of location, education or culture, to visualize everything of interest and importance, from a mouse trap to a range of mountains, from a cartoon to an exact replica of a Rembrandt or a Michelangelo, from a tramp to the Prince of Wales, or the world's greatest statesman, whoever he may be. Everything that has shape and form can be pictured by photoengraving, and many things not visible to the eye are caught, recorded and reproduced by the camera.

This in itself is a record of progress and development, of which the photoengraver may well be proud. Add to this the element of speed, and it becomes marvelous indeed. Pictures are now transmitted by telegraph, both by wire and wireless. This method of transmission linked up with photoengraving, makes it possible to reproduce pictures of current events, in different parts of the world, simultaneously with their occurrence. Witness the appearance of a picture in a Chicago newspaper, found on the news-stand ten miles from the publication office, at 11 p. m. September 14, showing the knockout in the Dempsey-Firpo fight held in New York at 8:30 p. m.

Now we come to the last and greatest development, the production of color process plates in three or four printings. This marvelous invention and process has been refined and improved to a point where a set of color process plates can be made complete in less than one day. Not that this is a regular procedure and a common occurrence, but it can be done and has been done. On top of that, color photography has progressed so far that color record negatives can now be made from any object or scene and reproduced by the photoengravers.

This progressive step gives promise of newspapers illustrated in colors—Sunday editions to begin with, of course. It requires no great stretch of the imagination to predict that if newspapers can be illustrated in colors one day in the week, they can be illustrated in colors every day. They can and they will. Verily, photoengraving has made progress during its short life of forty years.

# Review of Electrotyping Industry for Forty Years

BY A. D. ROBRAHN

Secretary, Chicago Employing Electrotypers' Association



THE relations of the electrotyping and the printing industries during the past forty years have been intimate and important. Since electrotyping is the process of duplicating the form submitted by the compositor, the results attained by the electrotypist in the reproduction of solid printing plates are of basic importance to printers.

The metal construction of the finished electrotype plate is sufficiently pliable, easily adaptable to any form of flat bed or rotary printing press, and of ample durability to withstand the wear necessitated by long press runs. Tests have proved that the electrotype is far superior to the stereotype, celluloid, rubber, bakelite, and many other compositions experimented with during the past forty years. With the development of the printing press, whether flat, rotary, or special, the electrotype was readily applicable to the new press requirements of speed and durability, conveying in faithful detail the author's message or picture.

The electrotype was an important factor in the perfection of the linotype, monotype and other typesetting machines in showing up the weakness in the product of these machines in their early experimental stages. It likewise was an important factor in making illustrations available at nominal cost by reproduction from wood and wax engravings and later from photoengravings. The electrotype played a big part in the development of color printing as well as in the magazine publishing business, mail-order business, and the developing of extensive advertising campaigns. The electrotype is without question the most vital cog in the production of printing and, incidentally, it is the cheapest item entering into a printing job. Its cost is less than four per cent of the cost of the average job printed from electrotypes.

The electrotypist did not establish and maintain this relation to the graphic arts without continual experiments and expense. The hand-power machinery of forty years ago had to be replaced by steam-power driven machinery, and motor-driven machinery came in the last decade to replace steam-power equipment. The old-fashioned hand molding press gave way to the toggle or chain driven power press. This permitted greater pressure to be applied, and consequently larger subjects could be reproduced. All the equipment of the battery and casting outfit as well as the ruffers, shavers and trimmers had to be enlarged to produce the larger subjects.

With the introduction of motor power into the industry came the opportunity to again increase the size of the molding press, and the hydraulic molding press motor-driven with increased power made it possible to reproduce type forms or engravings of newspaper size. Again most of the other equipment had to be enlarged to meet this condition. Electricity as a power inspired the inventors to still greater efforts. Due to the tremendous pressure that could be created, Dr. E. Albert, of Munich, Germany, conceived the idea of taking impressions in lead, his theory being to eliminate any possible shrinkage or loss of detail of fine halftone subjects. This process became popular, so that in a few years after the introduction of Dr. Albert's process to this country in 1907 every electrotypist had equipment to produce lead molded printing plates.

As has been stated, the development of power made possible the use of larger sized plates and, therefore, the size of the battery-tanks and dynamos had to be enlarged to meet this condition. While larger tanks could easily be made to

meet requirements, the problem of creating sufficient power for deposition of copper with dynamos of the Weston and Eddy type in use forty years ago caused considerable worry. This problem was soon met by manufacturers of dynamos, and with the change in the formula of solution necessary to harmonize the elements to get a satisfactory shell, the problem of the electrotypist was solved; so thought he, but with the development of the three-color process came new problems. Everything went smoothly until the red plate had run but a short time, when it was found that the printing surface was eaten by the chemicals of the red ink. After weeks of experiments it was discovered that the chemicals in red inks had no effect on nickel-faced plates.

Plating the red plates was unsatisfactory, so the electrotypist was confronted with the matter of placing a nickel shell on the mold. Imperfections in the shell could not be found until the plate had gone through all other operations and had reached the finisher. The imperfection at first was pronounced insurmountable and another mold had to be started on its way to replace the bad plate. The effects of chemical action and temperature were uncertain for a long time and made production very costly, but continued experiments finally solved the difficulties and nickeltypes were in demand for the better grade of printing.

The electrotypist continued his experiments with the nickel-type solution to obtain a more durable printing surface and developed the nickel steel shell which is being produced today by most electrotypists throughout the country. With the perfection of color printing the McKee process was developed. This process consisted of treating the plates by bringing up the solids and depressing the high lights with matrix and, under pressure, shaving the plates, the purpose being to obtain a clearer contrast of detail in the subject, thus eliminating the greater part of the work required by makeready on the press. The McKee process was to overcome the distortion caused by overlay of the printing plate. The high cost of equipment necessary to produce the McKee effect confined this process to a few of the largest publication printing houses.

Attention is being commanded by the introduction of the Claybourn process, and more recently the Dittman process, both of which eliminate the treatment of plates by the finisher, as it is claimed both processes secure a perfect level of printing surface, at the same time solidifying the body of the plate through pressure under hydraulic press. The Claybourn method applies pressure without underlay or overlay, the Dittman process requires a specially prepared matrix underlay to absorb the unevenness in the plate. After pressing the plate, the Claybourn process removes the unevenness by placing the plate in a specially built shaver with pressure applied to the back of the plate by roller knuckles preceding the small cutting blades. This process includes a series of machinery designed to produce a curved plate to perfect register for color printing. Both the Claybourn and the Dittman processes prove that a perfect printing plate will show its value only on a perfect printing press. Those of us having in mind art and quality of printing must admire Mr. Claybourn for his unshaken confidence and his efforts to attain the highest ideals possible by his process.

The method of casting or backing up shells experienced scarcely any change in the past forty years other than that metal pots and pans had to be enlarged. Trolleys and lifting devices are now used to handle these casts. The tinning of



shells by process of deposition is in use in very few plants so that in most cases the old method prevails of applying acid and tin foil to create a flux to unite the metal backing with the copper shell.

Photoengraving has eliminated the carrying of stock cuts, which was quite a source of revenue to electrotypers years ago. The photoengraving process also absorbed the skilled work performed by electrotype finishers of transposing panels and parts of piano, stove, silverware, furniture tints and vehicle from one pattern design into another. The originals, consisting of wood engravings, could not be altered without destroying an original.

Plating of book and catalogue pages required several weeks to complete a book of two or three hundred pages. With the introduction of machine composition this work today is done in about three or four days. At a meeting of employing electrotypers a few years ago, the standard thickness of book and catalogue plates was set at eleven points with a thirty-degree bevel, which did much to eliminate the various thicknesses in different localities. Forty years ago the wage of electrotypers was \$15 for a sixty-hour week; whereas today the scale

wage is \$59 for forty-four hours, with many of the minor operations paid for at the scale rate. Conditions that prevailed in Chicago in 1883 were about the same as those in other plants scattered throughout the United States. Today about three thousand journeymen are employed in this country, as against four hundred then. The value of investment for the seventy firms operating in the United States in 1883 was approximately \$250,000 as against the present estimated worth of over \$10,000,000, represented in about three hundred plants. Workmen and employers have their organizations, both of which have done and are doing much to advance the craft. When better printing plates are made, it can be set down as an absolute certainty that the electrotypist will make them.

In conclusion I wish to add just a word of appreciation to THE INLAND PRINTER in recognition of its service to the electrotyping industry. I feel certain I express the consensus of opinion prevailing among electrotypers that the service rendered through the years has been far-reaching and of inestimable value. Assurance of our good will, and best wishes for the continued success of THE INLAND PRINTER—this is our "birthday greeting" to you!

## Forty Years of Progress in Organized Labor

BY J. W. HAYS

*Secretary-Treasurer, International Typographical Union*



THE history of the International Typographical Union—the pioneer organization of working men and women in the printing industry—has been one of continuous effort to improve wage and living standards. How successful these efforts have been the reader will realize by viewing retrospectively the many changes that have come through evolution in the trade, especially during the past forty years. The ten-hour day—in many instances a longer day—prevailed at the time THE INLAND PRINTER first appeared. There were no typesetting contrivances in those days—it was the period of the "rule twister." The transmutation of methods and manners in the trade, as applying to the composing room, did not come about through the process of strikes, lockouts, injunctions and legal battles, which have been the record of some of the other powerful trade unions of the present day, but through coöperation with employers, through collective bargaining and conciliation and arbitration of differences. All this has been made possible by the qualities of reasoning and fairness that seem to be inherent in the membership, and to the established policies and leadership of the union.

The rise of the trade union in America dates from the latter part of the eighteenth century, and it is only natural that among the pioneers of that movement were the printers. The craftsmen of New York had their Typographical Society as early as 1794, and were organized in Baltimore and Philadelphia during the opening years of the nineteenth century. The Boston printers were associated on a permanent basis in 1809, and those in New Orleans a year later. We also find that the first wage scale was submitted by New York journeymen printers to the employers in 1809. The document was replied to in a courteous manner, and as a result committees representing both sides met and finally agreed upon a compromise scale of wages. This was the forerunner of similar movements made in various cities almost immediately thereafter, so that it can be said that the nineteenth century began with the principle of collective bargaining well understood, at least in so far as it applied to the printing industry. The New York Typographical Society likewise, during the year 1809, com-

plained to the employers that there was "a superabundance of learners, runaway apprentices, and half-way journeymen," and that this condition had a depressing effect upon the wages of the more competent workers and was degrading the art which had been the pride of experts in the craft since the days of Gutenberg and Fust. Here again the union can claim the distinction of being the first to recognize the necessity of having well trained craftsmen to uphold the traditions of the industry. Through agitation on the part of the union, this condition was improved as time went on, until today the International Typographical Union has an established system of vocational education and technical training which is working wonders, not only with the youths learning the trade, but with experienced commercial printers, who are constantly taking it up in order to keep abreast of the continual changes and improvements in the art of typography. It is gratifying to know that the union's apprenticeship training system is receiving the support and coöperation of the more enlightened and progressive employers in the industry.

In 1883, at the time THE INLAND PRINTER was launched on a career that soon placed it in the lead of printing craft publications of the world, the country was emerging from the panic period that had its beginning ten years before, a period of industrial distress, strikes, labor disorders and disasters to trades unionism. The International Typographical Union had suffered severely during this period. In fact, there had been a considerable sentiment for merging the international union into a district assembly of the Knights of Labor, that organization having had a phenomenal growth during the early eighties. However, wiser heads in the union prevented such a disastrous step being taken. It was at this time that the International Typographical Union entered upon a period of wonderful progress, bringing to life a number of defunct locals and strengthening existing ones. Reports of officers to the thirty-second session in 1883 were the most optimistic ever made up to that time, and had the effect of creating an interest never before reached. Members had begun to see the folly of chapel walkouts for any reason or no reason at all, had become imbued with the spirit to give and take, with the feeling that the employer had certain rights as well as the employee; that the unions were not organized solely for the purpose of pre-



cipitating strikes, but rather to prevent them, if justice could be established in a more amicable way. This principle of conciliation and arbitration has had more to do with the upbuilding of the organization than has any other one fundamental.

It was also at this period in the history of the organization that the apprentice question became a live subject. The membership began to discuss in a practical way the better training of the apprentice, with the firm belief that the future prosperity and success of the organization depended largely on being able to furnish the employer with competent printers. The union had long been in favor of an indenture system—one that would bind both parties in such a manner that a higher grade of workmanship would unquestionably result. As a consequence the bureau of supplemental education and apprentice training is now functioning at the headquarters of the international union, with a correspondence course which has more than two thousand students on the list, some of whom are experienced journeymen who wish to keep abreast of the times and learn the rules of effective typography.

While women have been engaged in the printing trade to a certain degree since the inception of the art, it was not until 1869 that the International Typographical Union admitted women to membership on equal terms with men. However, there was little organization among women printers until 1880. Now there are many women skilled in the trade, and there are few large composing rooms in which the gentler sex is not represented in some one of its departments. Especially is this true since the installation of the typesetting machine. There are many women who are expert keyboard operators.

While on the subject of machine typesetting, it can be said that the International Typographical Union met and solved the machine question in a manner which amazed the publishers as well as the vast majority of the membership. True it is, many members had to undergo hardships during this transition period, but who will say that time brought about a change that was not of untold benefit to the craft? The ten and twelve hour day of the composing room of forty years ago has given way to the six and eight hour day, with a wage rate double that of the period mentioned. Likewise the ten-hour day of the commercial branch of the industry was reduced first to nine, then to eight, until now the eight-hour day with a Saturday half holiday is the accepted rule.

While the International Typographical Union is essentially a militant labor organization engaged in improving living conditions for its members, it was but natural that with the constant growth, both in numbers and in prestige, the membership should seek to make of it something more than merely an instrument for negotiating wage and working conditions. So in the course of events a death benefit feature was inaugurated, which was increased from year to year as the finances permitted, and this movement was followed by an old-age pension system. With a burial benefit sufficient to meet the immediate needs of the family of the deceased member, as well as a weekly pension enough to care for those no longer capable of earning a livelihood at their vocation, is it not pardonable for the union printer of today to have great pride in his trade organization? And all this and more has been brought to fruition during the past decade—in fact, in a period in the working lifetime of most of the members.

A recounting of the achievements of the International Typographical Union during the past forty years would not be complete without reference to one of the greatest and most successful institutions of its kind—the Union Printers' Home at Colorado Springs, Colorado. What the Home has accomplished for the aged and broken in health is universally known and praised by every one in and out of the printing industry conversant with its magnificent work. At the time these lines are written construction work is going on that will practically double the capacity of the institution. It has taken twenty-

nine years to build and expand the Union Printers' Home to its present dimensions, to make of it a haven where any member in ill health or in the evening of life can accept its sheltering care with the full knowledge that "its bounty is unpurchasable, its charity without price."

## LEND A HELPING HAND

BY A PRINTER



TURN back the wheels of time to your boyhood and come with me to a small town in Ohio where Dick Hammond, a rather thick-headed but intensely ambitious young lad, is learning the printing trade. Dick is plugging away in the composing room of a moderate-sized shop under the supervision of a grim visaged Solomon by the name of Gilbreth, a man who can be classed as an efficient executive if length of service for the house and experience are any indication. Gilbreth is of fatherly age, about forty-five, so the boy looks up to him as a benefactor and works with great zeal. Knowing that discipline is necessary in a good organization, Dick does not get discouraged when coming under the strict surveillance of his foreman, but as time goes on, and his fiery ambition begets no answering nod of interest from Gilbreth, he becomes discouraged. For instance, when he reads *THE INLAND PRINTER* and finds some points of interest, Dick hopefully brings them to his foreman's attention, only to receive a gruff grunt of indifference.

Dr. Frank Crane says, "Nothing is permanent, everything changes." This principle came home to young Hammond one day, when, suddenly awakening to the fact that he was getting nowhere and was gradually losing interest in his work, he secured another position, this time with the largest printing house in town. Here he came under the supervision of Langdon, a middle aged man, an extremely busy executive. Yet from the very beginning Langdon had time to show an interest in the lad. What a difference it made! Such friendly interest was like sunshine on the morning glories after a cloudy spell, and Dick's efforts doubled and tripled.

Let's draw the curtain over the intervening years. We now find Dick in the big city, well on the road to success. He has not forgotten either Langdon or Gilbreth. Realizing now what Langdon did, Dick has kept in touch with him and has done many little favors in an endeavor to repay him for his efforts. Because of the big returns to the youngsters, to the printing business in general, and to the one who shows kindness, there must be something to this idea of helping the lads along. As far as the lads are concerned, it takes little concentration to see how much more thorough will be their knowledge of the printing business, and how much quicker will be their ascent to the top if some one takes enough interest in them to point out the bumps, the short cuts, and the important places.

As to the printing business in general, Henry Lewis Bullen has been telling us of the consequences along this line for a good many years. How does any one know but that by lending a helping hand he may give to the industry another Goudy, De Vinne, or Franklin? Not only that, but he likewise sets into operation an endless chain of creative genius beginning with the one helped, who passes it on to another, ad infinitum.

Who, though, gets the biggest returns? None other than *the one who helps!* Who has not experienced that indescribable something which rises up in him like the warm breath of the spring sunshine, when, after planting a seed of aspiring endeavor in some young mind, it is seen to blossom forth in creative activity? The law of compensation enunciated by Emerson, proved over and over again by experience, says that as one gives so will he receive.

## Rounding Up the Printers' Supplyman's Angle

BY A. J. FEHRENBACH



**B**ACK in the early eighties, in that breezy center of light and learning known as Chicago—located “a thousand miles from the printing center,” to paraphrase the claim of that incurably loyal booster of the East, Stephen H. Horgan—was established a clearing house of ideas for printers that took the form of a technical and trade journal which became known the world over as *THE INLAND PRINTER*. After functioning vigorously and efficiently for forty years this helpful standby of the printing fraternity pauses to take stock of itself and to inventory the mighty industry it has served through the momentous four decades that witnessed the greatest development in methods of printing since the days when Johann Gutenberg, in the fifteenth century, invented movable types at Mainz. This journalistic enterprise was launched just a dozen years after Mrs. O’Leary’s legendary cow impolitely kicked over the lantern that started the great conflagration of 1871, laying waste that outpost of American civilization which has since grown to be the thriving metropolis of the Middle West.

No effort to chronicle faithfully events printorial of the past four decades would be complete unless it mentioned and gave due credit to those groups and representative individuals that have played a significant rôle in the swiftly moving drama that has made Chicago lift itself out of the ash heap and build up in this inland city the greatest commercial printing center in the world.

With this thought clearly in mind, when the plans were laid to publish the fortieth anniversary number that was to reflect the history of printing during the period considered, requests went forth to various representative individuals who could best present the viewpoint of the particular groups which have made substantial contributions in the upbuilding of the industry. Splendid response came from those who were requested to set forth the angle they represented, but there was no response from that alert, intelligent, and accommodating tribe known as “printers’ supplymen.” Whether it was because of the innate modesty of those who might well represent that element or whatever other reason it may have been, the fact remained that this number devoted to modern printing history was about to go to press sans the supplyman’s angle. What to do? Mahomet called to the mountain, but the mountain would not come to Mahomet. So Mahomet went to the mountain! And these moslemic gymnastics took the form of an assignment from my resourceful editorial chief to get into touch with a couple of the best known of the supply men who have been on the job in Chicago attending to the needs of printers for the past four decades or so. The two men called upon, who were considered as most representative of that school of supplymen, were W. H. French, president of Barnhart Brothers & Spindler, and W. T. Hodge, treasurer of Sam’l Bingham’s Son Manufacturing Company, Chicago.

“Mr. French will be pleased to have you come over to interview him between eleven and twelve o’clock,” said the businesslike voice of the young woman who operates the switchboard at Barnhart Brothers & Spindler’s downtown office, when I sought an appointment with Mr. French. There was no further red tape. Mr. French hasn’t a “private” office. His desk is in the corner of the big office room with a dozen other desks where men and women are diligently at their tasks. Since both the interviewed and the

interviewer formerly had newspaper experience, the business of releasing the information desired was not at all difficult.

In discussing printing conditions in Chicago in the seventies Mr. French recalled that among the printing firms—large concerns for that time but small in comparison to the gigantic printeries of today—were R. R. Donnelley of the Lakeside Press, J. M. W. Jones Company, Donohue & Henneberry, Knight & Leonard, and other leaders in the craft. Printing in those days, according to Mr. French, was done on a style of press which would now be considered obsolete.

Chicago Type Foundry

Price List

AND

Printers' Purchasing Guide

SHOWING SPECIMENS OF

Printing Type

MANUFACTURED BY

Marder, Luse & Co.

Chicago, Illinois,

U. S. A.

1890.

MARDER, LUSE & CO., 139-141 MONROE ST.  
CHICAGO, ILLINOIS.

Title page of Type Specimen Book of 1890.

and their names have been forgotten or are remembered only as freaks or material for jests, such were the Gumps, the Ruggles, the Nonpareil, the three-revolution Hoe, the Chicago Stop Cylinder, and the Alligator Gordon presses.

“In those days there was no cost system, no comity among competitors, no altruistic spirit such as has happily come about in later times,” said Mr. French. “Competing houses had no fast prices, no principle save to beat the other fellow to it, often regardless of price or profit. Of course, there was now and then an admirable exception, but the rule

was 'devil take the hindmost.' It was unusual to find friendly relation between competitors; more frequently there was open hostility."

Among the typefounding interests, Marder, Luse & Co. were the pioneers and established themselves as leaders. Later, in 1868, came Barnhart Brothers & Spindler. The Barnhart brothers, Arthur M., Alson E., and later Warren, came, like the Marders, from Iowa, where they had been proprietors of five or six thriving newspapers in the larger cities in the Hawkeye State, Mr. French recalled. Originally they started in Chicago an advertising business, but having bought out the struggling little type business of Toepfer Brothers, they combined the two lines and began to build up a profitable business. Some time later Connor Brothers, of New York, whose agents they were and from whom they bought most of their job type, objected to the advertising business being conducted in connection with the supply house. Barnhart Brothers & Spindler thus dropped the advertising business and devoted their entire energy to the development of the type business. The business grew steadily. A. M. Barnhart was president, Alson E. was treasurer and Warren was secretary. At the time of the Chicago fire they were located on Madison street. The members of the firm, which included Charles E. Spindler, superintendent, personally moved most of the type to the third floor of a building on West Randolph street that had no elevator. After the fire they moved back to Madison street, and since that time they have been forced to seek larger quarters six times. All of the original Barnharts have passed away, except Alson E., who resides at the Sovereign hotel, Evanston, Illinois. In 1911 the firm was reorganized as a \$3,000,000 concern and the following officers, elected then, still hold office: W. H. French, president; C. R. Murray, treasurer, and E. W. Conable, secretary. Mr. Murray was subsequently made general manager.

"My own first connection with the house was in 1873," said Mr. French. "I remained only seven months because of an attractive offer in the service of the Associated Press, where I remained for twelve years, finally as assistant manager. After two years on a ranch I reentered the organization in 1887 as secretary and have continued to be identified with it ever since. I have seen the business grow from a volume of \$200,000 a year to many millions, with branch houses in every section of the country and agencies in many lands.

"I have seen the printing business grow from an unclassified industry of small caliber to a point where it is claimed by various authorities to be the sixth or even the fifth largest industry in the United States. I have seen the typefounding business grow to commanding proportions reaching out for world trade, and giving the best service that the world has ever witnessed. I have seen grow up a kindly, just, tolerant feeling, a live-and-let-live spirit that is creditable to the wisdom of the men of the United Typothetæ of America and the Ben Franklin Club who have helped to shape the present and future of printerdom."

Probably the best known and one of the most popular of the suppliers who have been on the job in Chicago during the major part of the past half century is W. T. ("Bill") Hodge, secretary of Sam'l Bingham's Son Manufacturing Company, makers of printers' rollers. In 1876 when Mr. Hodge was a boy of fifteen years, he took a job as office boy in the office of Marder, Luse & Co., typefounders, and in the course of twelve years rose to the position of city sales manager for that concern. In 1879 he launched forth into business "on his own," manufacturing printers' cabinets, type cases and furniture. In 1883 Mr. Hodge started on a new line. He manufactured paper cutters from that time until 1894, when he was asked to join Samuel Bingham's Son, rollermakers. Since that time he has been manager and treasurer of the concern, which he has seen expand from one factory in Chi-

cago until today Sam'l Bingham's Son Manufacturing Company operates factories in eleven of the principal cities of the United States. Mr. Hodge called our attention to the first business card he used when he became identified with the roller business. The halftone shown herewith is a reproduction of a card that was set by C. O. Owen, at that time a

## CHICAGO TYPE FOUNDRY.

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## Estimate for a Seven-Column Newspaper,

WITH "PATENT" INSIDES.

17-Column Washington Hand Press (used and overhauled) .....	\$175 00
1 18-inch Roller Frame and Stock (cast) .....	4 55
1 Pair No. 3 Half Chases (7 column) .....	11 00
1 Set Iron Side and Foot Sticks (76 inches) .....	3 80
1 Imposing Stone, in coffin, 26x44 .....	10 00
3 Single Brass Bottom Galleys .....	4 50
1 Double " " " .....	2 00
2 News Stands, each with racks for eight full-size cases .....	7 50
2 6-inch Screw and 1 8-inch Grover Composing Sticks .....	2 50
4 Pairs News Cases .....	6 40
10 Job and Triple Cases .....	9 00
Mallet, Planer, Shooting Stick, Wood Quoins .....	1 45
Bodkin, Lye Brush, Lye .....	0 70
10 lbs. Fine H. P. News Ink .....	2 00
50 Advertising Rules (13 ems) .....	2 00
6 Double Cross " " " .....	0 36
6 Parallel " " " .....	0 36
10 Advertising " (26 1/2 ems) .....	0 80
12 Column Rules, nonpareil .....	6 00
2 Double and 2 Parallel Head Rules .....	1 20
150 lbs. Bourgeois Roman .....	72 00
10 " " Italic .....	4 80
50 " Nonpareil Roman .....	32 00
2 Composing and 1 Make-up Rule .....	0 80
Display and Head Letter (with spaces and quads), about .....	50 00
20 lbs. 6-to-pica Leads (13 ems) .....	3 60
10 " Leads and Slugs (26 1/2 ems) .....	1 80
15 " Nonpareil Slugs .....	2 70
Sidesticks and Furniture .....	1 38
10 " Cherry Reglet .....	0 20
1 Electrotypes Heading .....	2 75
1 6-inch Roller Stock and Frame (cast) .....	1 85
	\$425 00

☞ If a new 7-column Army Press (which will print one page of a 7-column paper) is substituted for the Washington Hand Press, the estimate will be largely reduced.

Reproduction of a page from Price List and Type Specimen Book published by Marder, Luse & Co., Chicago, in 1890.

compositor in the printing plant owned by Ottoway & Colbert. Mr. Owen is still interested in the printing business in Chicago, being the head of C. O. Owen & Co., a large commercial printing and catalogue house at Aberdeen and Van Buren streets, normally employing about three hundred persons. Mr. Owen is believed to be the oldest practical printer in Chicago.

The staying qualities of rollers made in the "good old days" was illustrated by Mr. Hodge in an incident that occurred in the nineties. A printer located in the cut-over land town, Stevens Point, in central Wisconsin, sent down a set of roller stocks with an order reading like this: "Please send me a new set of rollers of the same quality as these which I ordered from you eleven years ago." The order was filled at that time, and the set of rollers forwarded to Stevens Point may still be on duty.

One of the interesting exhibits on Mr. Hodge's desk is a copy of the 1890 price list and specimen book issued by Marder, Luse & Co. A reproduction of the title page of this book and another interesting page are shown. Of particular interest is the preface of the book, the text of which reads:



"A correct idea of the increase of our business might be obtained by any of our old customers who cared to so investigate, by comparing the Price List and Printers' Purchasing Guide, first issued by the Chicago Type Foundry with the edition now sent out to our patrons. Yet there are but few who will remember the little Price List of twenty years ago,

his contention he asked us to go over to the printing plant of the W. P. Dunn Company and look at the calendar which S. D. McNeal, general manager, had among his keepsakes. Mr. McNeal kindly permitted us to make a halftone of the calendar, which is reproduced. It is altogether out of the question to convey more than a faint idea of the color combinations used on this calendar. The printing was done from wood engravings in nine colors. It is undeniably a work of



Business card set by C. O. Owen in 1878 while he was employed as compositor by Ottaway & Colbert, Chicago printers.

or recognize its successor in the present volume of eight times the size of the first edition. That it was, and is a success, is abundantly proven in the many imitations it has had in the form of books issued by other concerns, all of which have been copies of our book.

"The same remark will apply with reference to our American System of Interchangeable Type Bodies, or Point System, as it is sometimes called, introduced and successfully carried out by this Foundry. Meeting with the most bitter opposition from many of the founders when first introduced, those who were then fiercest in their opposition, were soon crying 'all our type is now cast on the Point System,' and claiming to have always advocated that system.

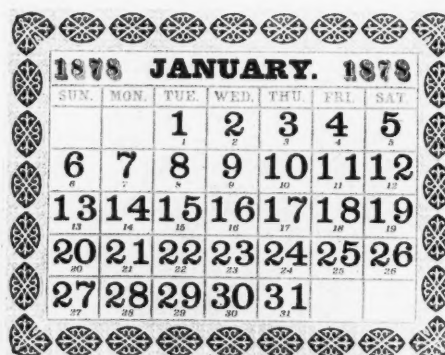


Drawing made in 1878 of the Chicago Times building and the J. S. Thompson & Co. printing plant.

"We extend our grateful thanks to those customers who have heretofore given us their orders. We ask a continuance of their patronage, and a trial order from those who have not dealt with us, from any part of the United States. The book will bear us out in the statement that orders of any size will be promptly and carefully filled, and our customers may rest assured that they will receive material and type of the best manufacture.—MARDER, LUSE & Co., Chicago, February, 1890."

In reading over the foregoing it became clear to us just what Mr. French had said about the "devil take the hindmost" attitude that prevailed in the eighties among competing firms in the supply business.

Mr. Hodge, like Alex Allexon, maintained that craftsmanship was in flower in the late seventies and eighties. To sustain



Reproduction of calendar printed in nine colors from wood blocks by J. S. Thompson & Co., Chicago, in 1878.

art — just as Mr. Allexon's rule twisting jobs (see specimens on pages 74 and 75 of this issue) were works of art! Mr. McNeal was employed as a compositor in the printing plant of J. S. Thompson & Co. from 1869 until 1877, when he became associated with W. P. Dunn. The reproduction shows a drawing of the old Chicago Times office and the J. S. Thompson & Co. establishment as it was in 1878.

#### NO CAUSE FOR ANXIETY

Father had been cleaning the bedroom windows outside, when little Muriel came in from the garden, and said, "Mother, did you hear the ladder fall down just now?"

"No," replied the mother.

"Well," said the child, "it fell down and broke three flower pots. I told daddy you'd be cross."

"Oh, dear," said mother; "I hope your daddy hasn't hurt himself!"

"I don't think he has yet," said little Muriel; "he's still hanging on to the window sill."—*Exchange*.

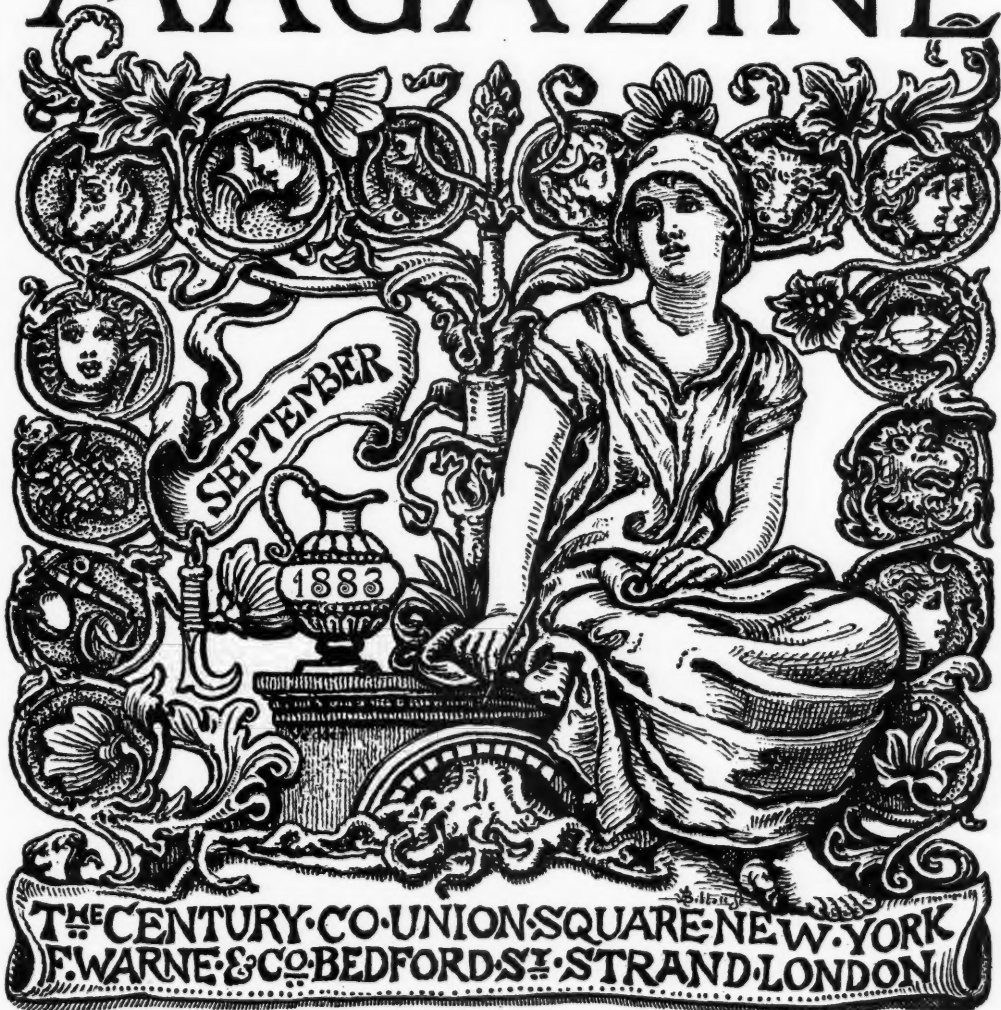


VOL. XXVI.

SEPTEMBER, 1883.

No. 5.

# THE CENTURY ILLUSTRATED MONTHLY MAGAZINE



Copyright, 1883, by The Century Co.] (Trade-Mark Registered Oct. 18th, 1881.) [Entered at N. Y. Post Office as Second Class Mail Matter.

The "Century Magazine's" Cover Design of Forty Years Ago

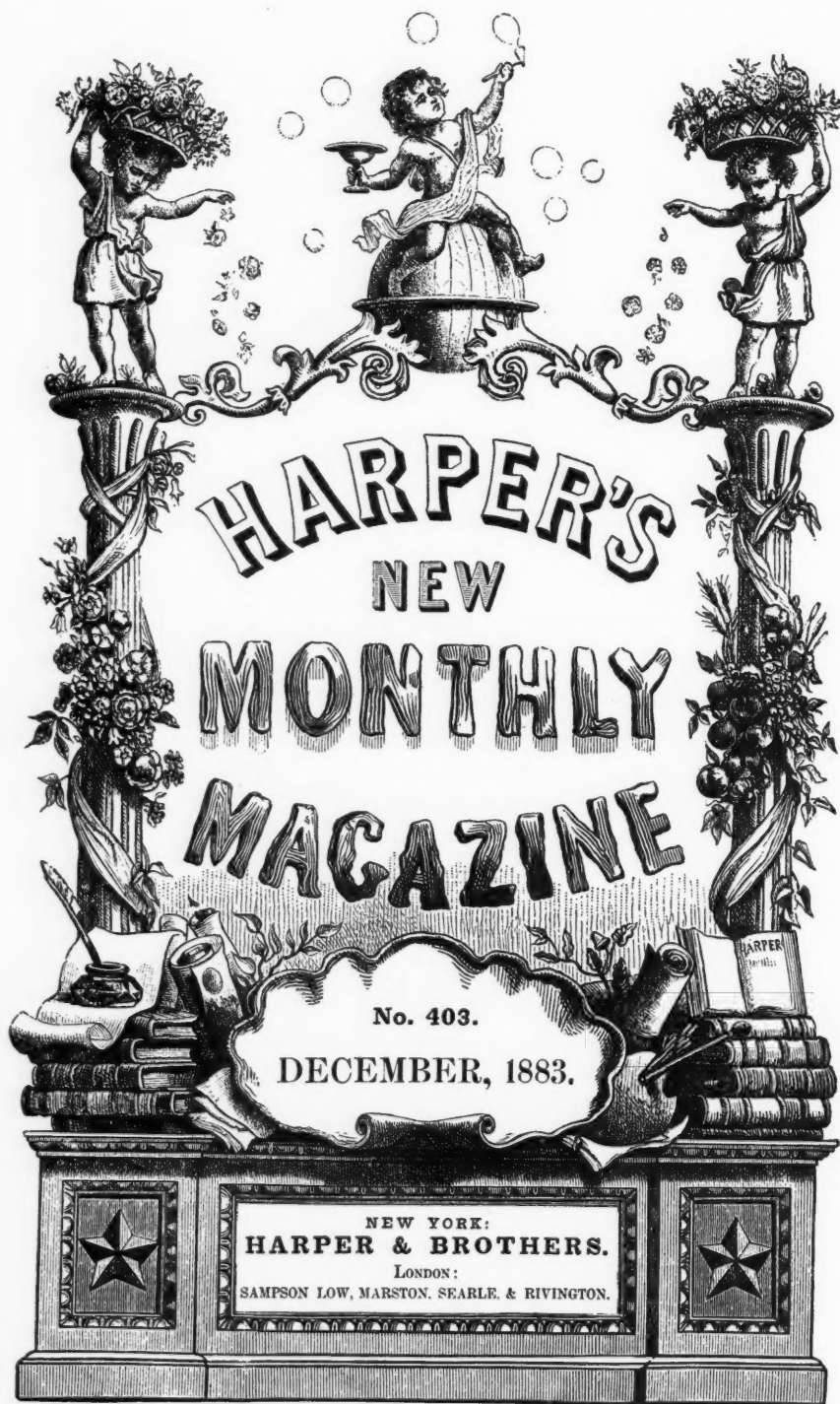
**SVF**

that they had all their  
only two—a repeating  
ought in Chicago, and a  
be of the other men had  
out down in the Provi-  
sions rather carefully.  
Two decent men sound  
pirates."

Neither Capt. Pike stood  
robberies, he is quoted  
"No," Capt. Pike was his  
first mate, who was his  
first. But they had to de-  
couldn't control them.  
upheld his men in their  
he say to Lieut. Ingraham  
of men, but I have got  
are two men to have."







The "Harper's" Magazine Cover of Forty Years Ago



# A Retrospect of Forty Fruitful Years

BY HENRY LEWIS BULLEN



EARLY in 1884, thirty-nine years ago, THE INLAND PRINTER was brought forcibly to my attention by a vigorous, handsome man, who introduced himself as Henry O. Shepard. Since that date I have been a partisan of the periodical now celebrating its fortieth anniversary. In 1884 I was sales manager for Golding & Co., of Boston, at that time the most extensive advertisers in the printing machinery, type and supplies lines. It was entirely direct-by-mail advertising. It was not easy to persuade me that advertising in a trade periodical would be profitable, but Shepard did persuade me, and our advertisement appeared regularly thereafter, using more space as we found the returns increased, until at times we had several pages in one issue. The reluctant young man, myself, soon came to see that the proprietor of THE INLAND PRINTER had by his persistency greatly increased our business and our profits. Thus commenced a friendship which grew closer as time went on. He was a "good fellow," unselfish, strictly honorable, a generous employer and an able and progressive business man. Starting in business with one Gordon press and a limited supply of types, he rapidly built up one of the largest and most profitable plants in America.

When THE INLAND PRINTER first appeared in 1883, "an operative journal, conducted by workmen," it was owned by a few coöperative working printers, and Henry O. Shepard's connection with it was that of printer. The publication was a losing one, and Shepard became the principal creditor of a venture whose chief asset was Hope—hope unhappily unrealized. Thus it happened that the second volume was issued in 1884 by Shepard as proprietor. It was then the only printing trade periodical in America. What support it had in its first year came mostly from the West. The manufacturers of machinery and types (as I remember quite well) were then opposed to trade journals. A printing-press manufacturer voiced the general opinion when he said, at the time, that "he did not want the printers to be instructed—they were troublesome enough now—if they knew more it would ultimately involve manufacturers in outlays for improvements which in his opinion were mere fads." The slim first volume consisted of monthly issues of twenty-four or twenty-eight pages each. It was set in old-style types, well printed on excellent paper. Copies of the first volume have been bought for as much as \$40 since THE INLAND PRINTER achieved such fame that a complete file of it became a *desideratum* of first importance to libraries interested in the history of printing. The aim of the first volume was to be instructive. It has fulfilled that aim ever since. A. C. Cameron, an able writer and a thorough printer, was the first editor, and continued as such until 1891. The education of the wage-earning printers was the prime objective. With educated journeymen an industry is sure to flourish, and we need have no anxiety about a supply of executives. Thus, in the first editorial:

As working men ourselves, we may be pardoned if our proclivities possibly tend towards our peers, although it will be our aim to hold the balance justly, to eradicate class distinctions, to disseminate useful and instructive information, and do aught that lies within the scope and influence of a journal to promote the interests of those we seek to represent.

And right well has THE INLAND PRINTER since that time held "the balance justly" and sought "to eradicate class distinctions." During forty years there have been many conflicts between employing and employed printers, and more fre-

quently the employed printers have had right on their side, and consequently have been victorious. What sane printer would now advocate the ten-hour day and the miserably mean injustices of shop practices which prevailed in the printing houses of 1883? Under Henry O. Shepard, an extensive employer of workmen, THE INLAND PRINTER first weighed the justice of a complaint or demand, and, if found to be just, then supported it; if unjust, then denounced it. In these conflicts there were at times small groups of reactionary proprietary printers who attempted boycotts of THE INLAND PRINTER, urging manufacturers not to advertise in it and other master printers not to subscribe to it; but its circulation increased steadily, until it reached and has maintained a circulation unprecedented among printing trade journals.

I believe the paid circulation of THE INLAND PRINTER on its fortieth anniversary, running wherever civilization prevails, is almost double the next largest paid circulation among American printing trade journals now published. At all times the circulation has grown without resort to peddling solicitations or other schemes. In the earlier days of which I write the circulation liar was rampant. Every printing trade periodical, except THE INLAND PRINTER, claimed a circulation of "five thousand—if we haven't a paid circulation of that extent, we print and mail to deadhead master printers that number of copies every month." If an advertiser printed an insert for a printing trade periodical it was inserted at half-page rate, and not a few insert-using advertisers, who believed in statements about deadhead circulation, were defrauded. On one occasion I was furnished with proof that less than three thousand of an expensive insert in colors were sent out by a publisher, while more than two thousand were destroyed under the knife or a cutting machine and sold for waste paper. Thus I came to rely solely upon THE INLAND PRINTER for insert advertising, furnishing at that period about thirteen thousand, all of which were honestly circulated. One periodical in Philadelphia, quite famous in its day, never printed more than five hundred of each issue, though persistently claiming the "standard" circulation of five thousand. In the fighting days, when I was advertising manager of the American Type Founders Company, the periodicals with the deadhead circulations were fond of saying that "most of the circulation of the I. P. was among journeymen," a statement which I knew to be untrue, as I had frequent access to the circulation books. However, THE INLAND PRINTER always has had a large circulation among journeymen. A journeyman who subscribes to a good organ of his trade is progressive. A noticeable proportion of the journeymen subscribers to THE INLAND PRINTER of forty years ago and later have become master printers, or managers, and no small part of its advertising prestige has been derived from the buying power of these progressives, while it should not be forgotten that the journeyman often has an influence upon his firm's purchases.

From my first meeting with Henry O. Shepard, in 1884, my impulse was to advance THE INLAND PRINTER, first in a business way, and afterward by my pen. My first contribution to its pages appeared in the December, 1886, issue: "News and Notes from Boston." I have been a fairly constant contributor ever since. Possibly I am the senior contributor in point of years. In this first communication I said: "While Boston has not, up to this time, been represented in the columns of THE INLAND PRINTER, it has, as the books of your treasurer will prove, shown an active interest in its success and maintenance as a model printers' paper." This refers to

a campaign for circulation suggested by me. Shepard supplied me with 30,000 subscription blanks, which we enclosed with our house-organs and correspondence, backing them up with commendatory notices in our own publications, *The Printers' Bulletin* and *The Printers' Review*. Within six months we added more than two thousand subscribers, mostly in the East, and not a few from foreign countries with whom we were trading. Again, in 1888 to 1891, I had the opportunity of securing a few hundred subscribers in Australia and New Zealand, while sojourning in those countries. Australian printers swear by *THE INLAND PRINTER* in matters typographical.

Although Henry O. Shepard's printing business grew rapidly and prosperously under his immediate management, it never occupied the place in his heart and his ambition that *THE INLAND PRINTER* did. In its infant days he personally, by frequent tours among the manufacturers, secured their active coöperation for mutual benefit, and made his periodical profitable. He was equally keen about the literary contents. Every letter of commendation from readers who had been helped by studying the best of all printing trade periodicals stimulated him to make it better and better. He was the coadjutor rather than the employer of his editors. When in March, 1891, A. C. Cameron relinquished the editorship, the issues averaged one hundred pages and the circulation was world wide. In the May, 1891, issue Shepard's name appears as managing editor. In making the announcement he said: "THE INLAND PRINTER believes in progression; more than that it believes in its own manifest destiny to make that progression felt among members of the printing and allied trades." Next month A. H. McQuilkin's name appears as associate editor, and in January, 1894, as editor. In the same month McQuilkin announced the engagement of a group of subeditors, each an expert in some department of typography and its allied arts. These departments have ever since constituted the chief educative influence of the publication. McQuilkin notably enhanced the value and prestige of *THE INLAND PRINTER*, and made it the most influential educative agency of the period of his incumbency. While others talked, McQuilkin acted. He was practical and decisive and no other man excelled him in actual service to the industry, in whose interests he so ably exerted himself. In January, 1917, Harry Hillman, who had been associate editor, became editor-in-chief. He has proved himself to be an ideal occupant of a most influential position, carrying his publication forward and upward in a manner entirely worthy of its past traditions and with constant progressiveness. *THE INLAND PRINTER* enters upon its forty-first year, under Hillman's editorship, better than ever, and undoubtedly the best printing trade periodical ever published.

*THE INLAND PRINTER* ranks with the high-class magazines. It is to printing what *The Atlantic Monthly* is to literature. It is conservative, like the *New York Times*, our best newspaper, yet with the largest circulation. The unprecedented support given to *THE INLAND PRINTER* proves the soundness of the judgment of the printing fraternity—shows that a sufficient, saving body of them can not be satisfied by periodicals which cater to the tired business printer, who is supposed by the editors to be intensely interested in the fact that printers Smith and Jones of Billville have gone on a fishing frolic, and to be more interested in the catalogue of names of those present at a presumably important meeting, rather than to know what was or was not done at such a meeting. Pick up a periodical of snappy personalities and inconsequentialities a month after it is printed and is it not as flat as a small-town weekly of like age? Pick up any of the seventy-one volumes of *THE INLAND PRINTER* and you will find it full of interest. These seventy-one volumes afford the only full and exact contemporaneous history obtainable of the printing and allied industries, while giving more space than any other periodical to the past history of printing. The magazine is conducted

on a well considered plan, which does not permit editorial joy-riding. The various highly specialized departments contained in each issue are valuable, too much so to be suspended even for one month. Notwithstanding its large staff of editors it is a big job to bring out each issue of *THE INLAND PRINTER*.

What of the history recorded in *THE INLAND PRINTER* since 1883? Process engraving was then struggling toward practicability, while wood engraving was in its golden age, as exhibited in *The Century* and *Harper's* magazines. Now process engraving is a great industry, and all its forward steps may be traced in these seventy-one volumes within my reach in the room in which I am writing. If one would write the history of process engraving, where else is it to be found outside of these volumes? Frederic E. Ives was the man who gave us both halftone and color process engraving as practiced today. Ives is still living and inventing in Philadelphia. In time to come we will know enough to erect monuments to him. Why not honor him now? Mr. Ives' first communication to *THE INLAND PRINTER* is dated October 18, 1884. In December following an Ives' halftone was printed. At that time, the rival Meisenbach process was coming into use in Germany. When Ives' engraving was published, the Meisenbach Company wrote to the editor: "In justice to ourselves, we beg to point out that the beautiful supplement to your last issue from a photograph by Ives' process *has been printed from the stone*, where it is very easy to put in all those lights in the trees, etc., whereas you print our plates with the letterpress, which makes all the difference." This was a plain acknowledgment of the superiority of the Ives process. The editorial comment was: "The supplement by the Ives process was not printed from stone, but from a typographic block finished without any retouching."

The next revolutionary invention was that of the linotype, followed by the monotype. The editor of *THE INLAND PRINTER* was skeptical of any machine which would attempt to set types, and in this skepticism nine hundred and ninety hand compositors out of each thousand agreed with him. But the machines came. They wrought fearful hardships by throwing thousands of hand compositors out of employment. These men could not see the machines as a blessing in disguise. Now we see that every one connected with typography has benefited by these inventions, for they caused expansion of the industry.

In 1883 the only typefoundry using the point system of type bodies was that of Marder, Luse & Co. of Chicago, with an output relatively small as compared with eastern typefoundries. The first great service *THE INLAND PRINTER* did for American printerdom was to demand the point system from all the typefoundries. In doing this, for a time it lost much advertising, but its persistence overcame the opposition and notably hastened an inevitable reform, the value of which can only be appreciated by the oldsters among us who were confronted in some printing houses with three or four variations of pica, bavier and other bodies, such variations having to be adjusted with paper or cardboard.

Apart from process engraving and machine composition and the offset process of lithography and automatic feeding of printing presses there have been no radical changes in the machinery and equipments of printing houses. There have been great improvements in the details of design and in the manufacture of everything great and small used in printing houses. The printers are more critical—thanks largely to the educative influence of *THE INLAND PRINTER*—but they buy more and they scrap more. There is still ample scope for improvements, and for men who wish to study to improve, and there is an encouraging market for all improvements.

The status of the printing industry was never higher since power printing presses were invented than it is today, yet it needs to be exalted still further. There is still work ahead for *THE INLAND PRINTER*. May it live long and prosper!

## Letters From Friends Which We Acknowledge With Appreciation

### Has Filled Big Place in Life of Printing Industry, Writes Mr. Oswald

To the Editor:

NEW YORK CITY.

The announcement that you are about to celebrate your fortieth anniversary brings to my mind the melancholy reflection that I am getting along in years, for it is more than a third of a century since I first made the acquaintance of *THE INLAND PRINTER*. I was then a small boy working in a country printing office in an Ohio town. A tramp printer came along and one of the interesting things he told me was that there was published in Chicago a paper which no printer who cared anything about his profession could afford to be without. I immediately wrote for a sample copy and received a reply saying that one would be forwarded on receipt of 20 cents. That was a good deal of money for a boy earning only \$2.50 a week to spend all at one time for something he did not actually have to have, but I economized in some other direction and sent the necessary amount, and what was more remarkable I contrived later to get together the \$2 required for a year's subscription.

I read every copy from cover to cover, and how I revered the name of Andrew Cameron, whose name appeared as editor! I looked forward fondly to the time when I might go to Chicago and I wondered if I would ever have the privilege of meeting that great man. I never did have that privilege, for "Andy" Cameron, as everybody called him that knew him, passed away before I became a Chicago resident. Later, as you know, I did more than merely become acquainted with the editorial department of *THE INLAND PRINTER*; I got on the pay roll myself and came to know intimately Henry O. Shepard, Charles F. Whitmarsh, A. H. McQuilkin, and the others who guided its fortunes for so many years. I doubt if there has been a month during this third of a century when *THE INLAND PRINTER* has not been a welcome visitor to my desk. It has filled a big place in the life of the printing industry, and I hope and believe it will continue to fill an equally big place in the future.

Congratulating you, and with best wishes, I am,

JOHN CLYDE OSWALD,

Publisher, "The American Printer."

### Has Stood and Still Stands Pre-eminent in the Printing World

To the Editor:

NEW YORK CITY.

It seems surprising to think that so long a space as forty years has intervened since *THE INLAND PRINTER* was inaugurated, and yet I well remember the firm of Shepard & Johnston starting in, I believe, about 1880, and at that time I introduced to them my old friend and fellow-worker, Alex Allexon, who I understand is still with the company. I also remember the comparatively short career of *Rounds' Printers' Cabinet*, the only real attempt previously at a journal for the printing and allied trades.

The wonderfully beneficial effect of trade journals is incalculable, and, as practically the pioneer, and, indeed, the only existing journal which has given its services to the whole trade, which includes the interests of both employers and employees, *THE INLAND PRINTER* has stood and still stands pre-eminent in the printing world. It touches every one connected with the industry and without doubt has rendered a service which can not be estimated.

It has been the inspiration that has caused many others to arise to champion the untold benefits of the greatest business extant, for were it not for our industry all others would be of a comparatively small nature or could not exist at all. The industry so well exemplified by *THE INLAND PRINTER* is the business builder of all businesses and industries. Long may *THE INLAND PRINTER* live to uplift this most wonderful cause of education, civilization and industrial excellence — the industry in which I have spent my life and feel it an honor to have done so.

CHARLES FRANCIS,

President, Charles Francis Press.

### Has Rendered Great Good to the Craft

To the Editor:

RIVERSIDE, CALIFORNIA.

It was with a great deal of satisfaction and pride that I read of your forthcoming anniversary number to be issued in October. I have taken *THE INLAND PRINTER* ever since it was first published, my subscription having been given to Mr. Langston in Chicago for *The Boss Printer*, which was succeeded by your publication. At that time I was working as an apprentice in Chicago, and met both Mr. Shepard and Mr. Johnston personally. In my early days I received a great deal of benefit from *THE INLAND PRINTER*. I continue to receive inspiration from it, and recommend it to my employees. I have the back numbers tied up in yearly packages in my office. I have been in California for nearly thirty-eight years.

I believe that your support of the Porte Franklin Price List has been a godsend to printers. I had the first book in California. Great good has come to the craft through its use, and I shall continue as an active enthusiast, doing my very best to promote its use.

I congratulate you most heartily on your many years of success.

WALTER D. CLARK,

The Prompt Printer.

### Has Had a Large Share in Effecting Changes in the Printing Business

To the Editor:

SALT LAKE CITY, UTAH.

I want to congratulate you and all those who work with you, including the men who set the type, the pressmen, the men and girls in the bindery, those in the accounting department — in fact, every one who has anything to do with the production of *THE INLAND PRINTER* — upon the wonderful magazine it is today and the great work it is doing. Forty years is quite a long time, and during the past forty years there have been many changes in the printing business, in the effecting of which *THE INLAND PRINTER* has had a large share.

The first copy of *THE INLAND PRINTER* I remember seeing was when I was just a boy working in a weekly newspaper plant in Casselton, North Dakota. One day, upon going to the editor's office, I saw a copy lying on his desk. Later I took advantage of his absence and "swiped" it, and that night I read it from cover to cover. That was about thirty-five years or more ago, but since then I have rarely missed an issue of *THE INLAND PRINTER*, although I have lived in nearly every part of the United States. The good old days of rule twisting were then just about reaching their zenith, and many were the specimens of this kind of work that I tried to imitate.

Along came Artist Beardsley and also Will Bradley, who did some wonderful and dangerous things with type. Bradley



became a rage, and we all tried to imitate him—with poor success. The best thing he ever did, however, was the beautiful set of covers for *THE INLAND PRINTER*, which I am sure brought on a new method of treating covers, not only of magazines, but of pamphlets and booklets of all kinds. The Bradley influence can be seen today in most cover designing. With the Bradley rage over, some thought was given to William Morris and his Golden Types, produced in America under other names. This started a return to sanity, and then came type designs in imitation of steel die embossing for most commercial stationery, and finally today an almost complete return to the early colonial and ancient idea of typographical display, as well as book printing.

Forty years ago there was no "point system" or labor-saving material, such as we know it today. Type sizes were different with the various typefoundries, and we could use the "nick" as a better means of identification than today. It required more ingenuity to compose a job in those days, and every compositor had a miscellaneous assortment of little slips of paper and other precious material to help him with his work. The matter of ornamentation, and curved lines, and other things, was a very serious one—to say nothing of the art of using plaster of Paris for spacing material. The coming of the point system, the invention of labor-saving material, cabinets instead of racks, and finally steel cabinets, imposing stones, and all the rest, have helped to make the setting of type much easier. In all these *THE INLAND PRINTER* has been a factor in telling about them, and in giving space to the ideas of craftsmen who from their knowledge have told how best to use them.

In the pressroom, no less than in the composing room, have come wonderful changes during the past forty years. From the stop cylinder press and drum cylinder press have come the two-revolution press, and the improvement of mechanical feeders, and rotary presses, and many other wonderful machines to help to print faster, and sometimes better. During this time came the development of the machines to produce composition, even to display composition. In the bindery there have been many new machines, all made necessary to produce work more rapidly.

Not only in the reading pages but in the advertising pages as well has a record been made in *THE INLAND PRINTER*. Sometimes I have found the advertising pages almost as interesting as the reading matter.

But the progress *THE INLAND PRINTER* has recorded in the past forty years has not all been along mechanical or technical lines. It requires but a few moments to think of the methods of doing business forty years ago and make a comparison with the wonderful progress of today. In those days no one knew anything about the cost of printing. Many attempts at issuing price lists had been made, and Ramaley had published his first price list ten years previously. During the next few years Ramaley published several editions of his price list, up to the cost movement some twelve years ago. He then revised his price list, but it was discontinued upon his death. To Mr. Ramaley belongs the credit of having been the first man to get out a price list that could be universally used which attained a wide sale.

Nothing appeared in *THE INLAND PRINTER* for many years about costs, although there was at times lively discussions about prices, and Mr. Byxbee published many rate cards for advertising in newspapers. The sudden advent of "hour costs" first sent forth by the printers of Minneapolis caused some stir in the printing world. There had been some other costs given out, but it was not until the twenty-two plants in Minneapolis sent out their reports each month as to the hour costs of production that much attention was paid to costs. It was not long until the first cost congress was held in Chicago, and then came the real progress of printing along business lines. To me came the invitation to conduct the first cost depart-

ment in *THE INLAND PRINTER*, now so ably continued by Bernard Daniels. Never did the boy who first looked at *THE INLAND PRINTER* twenty-five years before think that one day he would be a regular contributor to that wonderful paper. In fact, when some seven years after seeing the first copy he beheld one of his "jobs" reproduced and commended, he thought the height of his ambition as a printer had been reached. How many other young men also remember their first specimen reproduced and commented upon in *THE INLAND PRINTER* and have kept precious that one notice of their work!

In fact, Mr. Hillman, I could go on and on, telling of the things you and your predecessors have put into *THE INLAND PRINTER* and have given to the world in the progress of printing, not only as a craft, an art, a science, but as a business. The record is clear, month by month. Not a little proud am I that I have had some small share in this. I hope as the years roll on I shall continue to have a part in what you are doing, for no matter what other things I have done, shall do, to me the greatest is that I have done something for *THE INLAND PRINTER* and that its readers have found my poor efforts worth while.

So, Mr. Hillman, I congratulate you upon this occasion, and hope that we—all members of *THE INLAND PRINTER* family, for I reckon myself a member of it—shall be together to celebrate the fiftieth, yes, the sixtieth, anniversary of our one great love—*THE INLAND PRINTER*.

R. T. PORTE,  
*Porte Publishing Company.*

### No Other Publication Has Been So Widely Read or So Carefully Preserved

To the Editor:

BATTLE CREEK, MICHIGAN.

I am glad to take this opportunity to extend to *THE INLAND PRINTER* my hearty congratulations on its having lived to the mature age of forty years, and wish to join in kindest felicitations over this event. With the exception of possibly the first few years, I have been a subscriber to *THE INLAND PRINTER* during all this period, at times a contributor to its columns and pretty regularly a reader.

It is not too much to say that *THE INLAND PRINTER* has not only kept pace with the remarkable developments in the graphic arts during these years, but has oftentimes pointed the way and prophesied the developments which were to come.

Probably no other publication has during all these years been so widely read or so carefully preserved, and it is only fitting that in celebrating its fortieth anniversary *THE INLAND PRINTER* should point with pride to its record and to the position it has attained.

It would be impossible to estimate in dollars and cents the service it has rendered the printing industry, for both employer and employee have always been able to find in its columns helpful suggestions and wise counsel in solving the many problems brought forth from time to time by the growth and development of the printing industry.

With all kind regards and best wishes for its future, I remain,

FRED W. GAGE,  
*Gage Printing Company, Limited.*

### Printers Are Interested in Improvement of the Standards of Their Trade

To the Editor:

NEW YORK CITY.

That *THE INLAND PRINTER* is celebrating its fortieth birthday is reason for congratulation to the printers of the United States, almost more than for felicitation to the publishers, which is, of course, also in order. The continued life of a publication is made possible by its readers, and without their cordial support it can not long survive. That your journal



has prospered as it has is testimony to the fact that there are many printers interested in the promotion of sound and thorough workmanship and in improving the standards of their trade.

Your technical departments have unquestionably made *THE INLAND PRINTER* the most valuable journal in the English-speaking world for journeymen printers, and I have had direct evidence of this from many compositors and pressmen who have worked with me. It must have helped many an apprentice toward learning the fundamentals of the *ars typographica*.

The feature of the journal which has interested me personally to the greatest degree has been the series of scholarly articles by Mr. Bullen and others, to which you have given such generous space in your columns over a long period of years. Were an editor to consider only the active demands of his readers, such material would be crowded out, but to include it and bring it constantly before their eyes when they are looking through the journal is certainly to their advantage. Many who have not been interested in the history of the field have read the material so presented to them and have benefited thereby.

The mechanical processes of printing have been revolutionized during the past few decades, but from the viewpoint of artistry the materials the printer has to work with today are about the same as they were hundreds of years ago. The ways in which master printers of the past used these materials is a never-ending source of information and inspiration to the compositors and pressmen of today. This has a very definite commercial aspect to the printer. The compositor, for example, who has studied the way in which one of the best printers of the past has handled initial letters, placed side notes, composed headings, will have a more sure and effective touch in setting up the next furniture catalogue committed to his care, and he will most surely be worth more money to his employer. The man in the shop who is paid the best is the "man with judgment." What is judgment? It is the accumulated experience of the centuries applied to the particular piece of work in hand, and unless a man is hopelessly stupid he will be able to absorb much of this "accumulated experience" by the reading of your columns.

You have built up in your files quite an encyclopedia of printing. Whenever I begin to study some new subdivision of typography, I find, in making up a list of references, that a number of them are to articles in *THE INLAND PRINTER*. As a result I have been sending you from time to time many more of my hard-earned shekels than I like to part with, for back volumes of the magazine. So in spite of my gnashing of teeth, I must congratulate you on the circumstance that makes me need them.

Forty years! You have almost reached middle age. But the riper years are still ahead of you and I am convinced that they will be devoted to even more valuable service to the printers of the United States.

With high esteem and hearty wishes for many happy returns of your birthday, I am,

Very sincerely, DOUGLAS C. MCMURTRIE,  
*With Condé Nast Press.*

#### Does Not Understand How Printers Can Get Along Without It

To the Editor: FALCON, NORTH CAROLINA.

My first acquaintance with *THE INLAND PRINTER* was in 1899, when as a young man of 22 I started in the printing business. At that time I did not think I would continue at the work, but circumstances held me at it, and now I would find it impossible to be satisfied at anything else. I was a subscriber for a year or two between then and October, 1902. In

that year I married and started in the printing business in Missouri, also espousing *THE INLAND PRINTER* at the same time. Not being favorable to divorces I still have two good standbys, my good wife and *THE INLAND PRINTER*.

I have many copies of back numbers of the magazine near me as I write. Your journal has been so valuable to me that I can not understand how any one in the trade can get along without it, but I notice those that do try to get along without it are generally in the old-time "blacksmith" class.

As I receive each number I almost invariably start at the cover and look clear through the book, going back when the opportunity presents itself and reading it thoroughly. Many times one issue has contained something well worth the price of the year's subscription. If asked for a suggestion that would make for improvement I would hardly know what to say, except that I always prefer advertisements that give the price of the equipment described. Dealers want to get names on the mailing list so that they can send follow-up material, but if readers knew something about the prices they could tell at once whether the articles illustrated were in their class.

In closing let me pay a little tribute to the memory of that scholarly writer, F. Horace Teall. He had a gentle manner in making a suggestion, but when occasion demanded he could administer a deserved rebuke to hypocritics and know-it-alls. Long may *THE INLAND PRINTER* exist to point the way to typography par excellence.

A. E. ROBINSON,

*The Falcon Publishing Company.*

#### Uniform Fairness in Handling Facts Affecting Printing and Allied Industries

To the Editor:

PRESSMEN'S HOME, TENNESSEE.

In behalf of the International Printing Pressmen and Assistants' Union of North America I desire to extend congratulations to you and those associated with you upon the occasion of the fortieth anniversary of *THE INLAND PRINTER*, which is to be celebrated in October.

It is difficult for me to call to mind any journal that has taken a more forward and infinitely constructive position with respect to the printing and allied industries than has *THE INLAND PRINTER*. Its uniform fairness in transmitting to its readers facts with respect to the printing and allied industries has not only attracted the admiration of all who are familiar with its work, but likewise has given encouragement to many who seek to cooperate in the furtherance of the ideals so generously sponsored by *THE INLAND PRINTER*.

Much has been done by your journal in arousing the value of mutual understanding among the many units engaged in the printing and allied industries. There is much yet to be done in making general the application of this principle. Because of its value to all who are dependent upon the business, because of the high standing it holds in the industry not only of America but of the world, and because of the tremendous possibilities for good that can yet be and I am sure will be exercised by it, I wish for *THE INLAND PRINTER* in the name of the International Printing Pressmen and Assistants' Union of North America continued success, prosperity and the fulfillment of the useful mission in which it is now engaged.

GEORGE L. BERRY,  
*President.*

#### It Has Helped All Who Read It

To the Editor: WASHINGTON, PENNSYLVANIA.

I am getting *THE INLAND PRINTER* regularly and find it a very valuable book for printers. Every one at this office enjoys it, and I know it has helped all who read it, both in the composing room and in the pressroom. MICHAEL M. MOHN.

### From an English Printer and Newspaper Man

To the Editor:

NEW YORK CITY.

In the August number of THE INLAND PRINTER I notice editorial reference to your special number for October, which will mark the fortieth birthday of your journal. May I add my mite to the congratulations you are apparently receiving? You certainly deserve them, if for no other reason than that you have kept up the high typographical quality of the journal throughout so many years.

Forty years is a long time to look back upon. The stirring events of the past ten years have been for some of us equivalent to the experiences of a long lifetime. At the time your first number came out I was but a youngster and a worshiper at the shrine of the late Thomas Hailing, the famous printer of Cheltenham, England, sometimes termed the Father of the Renaissance of Printing in Great Britain. Since that period my lines have been cast in pools perhaps less artistic, but more spacious as regards quantity rather than quality of output, the newspaper field. For that reason, if no other, it has been a pleasure during the intervening years to regularly scan your always elegant journal.

I am hoping to return to England about the 21st instant, following another wonderfully interesting trip through this amazing country of hospitable treatment. With kindest regards,

GEORGE W. MASCORD,

General Works Superintendent,

United Newspapers Limited, London, England.

*Editor's Note.—The foregoing letter was written by Mr. Mascord from New York city on August 21, just before he left on his return trip to his home in England. We immediately wrote him, asking if he would give us a short note setting forth the progress in his special line of work in England, so it might be used in this anniversary number. Though working under trying circumstances owing to the pressure of business details following his absence from his office, he has very kindly sent the notes which we are pleased to present in the following article.*

### DEVELOPMENT OF NEWSPAPER PRINTING IN ENGLAND

BY GEORGE W. MASCORD

General Works Superintendent, United Newspapers Limited, London



PROBABLY the most remarkable feature of a basic character during the past forty years has been the development of the typesetting machine and particularly the line-casting machine, as forty years ago the Mergenthaler linotype was in its infancy and had not emerged from the seclusion of its development period into the light of day. Vague rumors were floating around as to what might be expected, but I think none of the anticipations came within measurable distance of what has actually occurred. With some fifty or sixty thousand line-casting machines in use for everyday work at the present time, the period preceding this seems really away back in the Dark Ages.

Then there was the development of typesetting machines, such as the Kastenbein, the Hattersley, and others, all of which did useful preparatory work for the great changes which were to come about during the past few years. More recently the composing department has been gradually reaching the non-distribution stage. This is becoming fairly well established so far as newspaper work is concerned, and ere long it bids fair to be in full working order as standard practice. Thus with the advent of such machines as the Ludlow, the Elrod, the improved monotype, and similar apparatus, long and severe hours of toil are being eliminated, and we may be not far from the time lately prophesied by Charles Steinmetz, of the General Electric Company, Schenectady, New York, when only

four active hours will be necessary for the individual to work. If I have read Mr. Steinmetz's article correctly, even the four hours' activity will, in a physical sense, be reduced to a negligible quantity by the aid of electricity.

In the field of illustration, the original wood engraving, machine-ruled engraving and similar types, have given way to photographically developed line and halftone blocks, though the latter section is today being seriously threatened by the return of engraving on wood, from drawings or reproductions by wood engraving. Photographic development is, in my opinion, still in its early stages, and we may look for great strides and still greater progress in the future. One of the most interesting innovations has been the photographic composition of type characters. The actual composition of type characters by this method is past the experimental stage, and as soon as practicable methods for corrections, especially authors' corrections, are evolved, practical results may be expected.

Photogravure, now so largely used not only for art illustrations but for the reproduction of typework, has made great strides during the last twenty years and, in my opinion, it will rapidly increase its scope within the next few years, particularly in its application to multicolor work.

Perhaps the most radical development in the newspaper press was the displacement of the "chopper" type folder by the longitudinal or "former" type folder, now in common use. This, with improved and more rapid methods of stereotyping, has enabled the newspaper publisher to produce complete copies with a large number of pages insetted in book form in a manner which in the old days would have been considered practically unattainable.

Speed of printing has increased from four to eight hundred feet a minute of peripheral speed for the press cylinders. This has led to increased demands on the papermaker, who in turn appears to have kept pace with the printing in producing suitable news stock, making it at the rate of 800 to 1,000 feet a minute. The making of the paper is probably a more extraordinary achievement than printing upon it, when one considers that finished paper is being made in webs of more than 210 inches in width at the velocity mentioned. All this acceleration has naturally called for improvements in rollermaking, inkmaking, and so on, and with the growth of technical education these attainments seem to have been reached without any great amount of trouble and in the ordinary course of evolution.

The human element remains the same physically, though mentally more alert and probably more receptive as regards changes in methods of working. Environment, especially in newspaper offices, has been improved, and to this the introduction of electric light has added in no small way. Offices today are hygienically better, the lighting being immensely more satisfactory, and this applies to both electric light and gas, because the advent of the former led to improvements in the latter.

### ADVERTISED GOODS COST LESS

A clothing manufacturer installs new, modern machinery. It amounts to a lot of money. What does the manufacturer do? Does he raise his price to the dealer and the wearer, in order to get his money back? Not at all. The improved machinery makes it possible for him to turn out more suits each day, at a lower unit cost. Thus it soon pays for itself. It is the same way with advertising. The right kind of advertising serves to materially stimulate the sale of a product. This means not only a saving in the cost of production, but an even greater saving in the cost of distribution as well. That is why the company which advertises intelligently and judiciously can afford to actually sell at a lower price than the one which "wastes" no money in advertising.—*King's Courier.*

## MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

### Matrix Lug Damaged by First Elevator Duplex Rail

Matrices are submitted where the under side of the lower front lugs shows rounded-off corners with metal spread both ways. Both capital and small letter matrices exhibit identical characteristic bruises, the small letters, however, showing greater damage. The operator wants suggestions for correcting the trouble, which occurs on an old machine.

*Answer.*—The appearance of the bruise on the under side of the lower front lug leads us to believe that the damaged condition of each matrix is due to the same cause; that is, the duplex rail of the first elevator is not withdrawn sufficiently to allow a line in auxiliary position to drop but is forced down when the combination teeth of the matrices strike on the lower part of the intermediate bar in the elevator slide guide. Wear on the front upper or bevel of the duplex rail levers is the prime cause of the trouble. Possibly this wear is accompanied by wear on the two operating blocks which the duplex rail levers have contact with when the elevator is at full upward position. As these levers and blocks have no compensating adjustment for wear they must be replaced with new ones when wear produces this trouble. The damaged matrices can be salvaged by using a matrix ear file, a tool which will save its cost in time alone.

### Spaceband Hesitates

A Maine operator writes: "Being an interested reader of your valued magazine and especially of the machine department, I should like to have you answer the following simple questions: (1) Why is the spaceband pawl larger than the others? (2) How do you go about removing the back mold wiper? (3) What would cause spacebands to hesitate about the time they strike the star wheel on entering assembling elevator? They drop down in the chute well enough. Bands are cleaned twice daily when machine is operated day and night, once when machine runs only days, and to all appearances they are clean."

*Answer.*—In the question "Why is the spaceband pawl larger than the others?" we assume you mean keyboard cam rather than pawl. (1) The cam being large in diameter furnishes a greater surface elevation; consequently the return of the pawls in the box to normal position requires a trifle more time, hence it slows up the response of spacebands. (2) Remove the upper and lower mold disk guide, remove the three screws in the mold disk plate, then lift off the mold disk. Take out cotter pin in the mold wiper pin, and remove the mold wiper. Take out the two round-headed screws in the mold wiper keeper and the felts may then be separated. To replace, take each new felt and oil it and rub into the fabric as much graphite as possible, then assemble the piece and attach. Before replacing the disk wipe the stud clean, and oil. Put on the plate and fasten screws firmly, place on one guide and tighten screw firmly and turn disk to see that it does not

bind; repeat with the other guide. These guides should in no way bind the mold disk. (3) Spacebands in falling through the lower end of chute and passing between the ends of the chute spring will hesitate if the two parts referred to are not in perfect alignment. Press on the lower end of the chute, and note if it can be deflected back. If it can be moved and it returns when pressure is withdrawn it is possible that this condition is the cause of the trouble. This misalignment is due to not observing, when replacing the box, that the chute comes between the assembler plate on the right and the gib of the assembler elevator on the left. To correct the trouble it may be necessary to loosen the upper three screws of the chute. If the dowel is sheared it may require a new one.

### Lower Back Lugs of Matrices Are Bent

An operator sends two small-letter matrices, each showing the same kind of a bend on its lower back lug. He states that these characters are found caught in the magazine, and he concludes that they must have been bent in the distributor box. He wants suggestions.

*Answer.*—The bent lugs were not damaged in the distributor box. These matrices, without doubt, were the first characters in a line, and as they were passing out of the assembling elevator, the character being slightly higher in line than it should be, the lug struck the right end of the rail in the line-delivery channel. This trouble can be avoided by sending up the line with less force, or you may keep the long duplex rail pressed back its full distance, and it will prevent the matrix at left end of line from rising. There is a small movable piece attached to the right end of the front rail of the line-delivery channel. This aligning piece must be kept in working order so that it will cause the end matrix, if slightly elevated, to be pushed down as it leaves the assembling elevator.

### Metal Adheres to Pot Mouthpiece

A publisher writes a long letter describing trouble produced by metal adhering to pot mouthpiece, occurring principally while setting thirteen-em measure. He also refers to other difficulties.

*Answer.*—The following are our recommendations regarding the lockup of pot mouthpiece: (1) Try operating with a stiffer pot lever spring; (2) increase slightly the pot mouth heat, as it is necessary that the metal on the pot mouthpiece remain liquid; (3) you might try another mouthpiece test, following a slightly different plan from usual: Remove back mold wiper with a piece of sharp brass rule; scrape off all adhering metal from back of mold with a sharp brass rule; ink back of the mold from end to end, being certain to apply the red ink evenly and not too heavily; have mold just opposite pot mouthpiece; have the mold disk in time with the driving pinion and have the mold slide connected; close vise and back the cams until the disk advances on the ticking studs. Place a bar behind the upper end of the pot lever and force



the pot forward by hand so that the pot mouthpiece presses tightly against the inked mold, pull cams to normal and open vise, draw disk forward and examine the impression on the pot mouthpiece. From the impression you will determine the next step. We can not see that the metal is at fault; our impression is that the trouble is due to two factors, temperature and lockup, hence the foregoing advice. In the matter of spacebands, the sleeve not sliding freely on the wedge can not affect the dropping of the spacebands. Remove the spacebands from the box and try the following: Add a small amount of dry graphite to the gasoline you use, squirt a small amount on each pawl in the box, and operate the key or move the pawl lever forcibly, up and down. This will work loose any dirt alongside the pawls; and if the pawl springs are strong enough to perform their work, this treatment should help. The sleeve being tight on the wedge will not cause the trouble. If the plunger sticks in the well near the top, the use of the well scraper or the wire well brush should help. For a while clean plunger twice a day and rub graphite over its surface.

#### Applying a Bar Point to the Distributor Box Bar

An operator secured a distributor box bar point which he was to apply to a bar in a box where two thin matrices raised by lift. After removing the bar he was unable to see how the old bar point could be removed. As the new bar point did not have holes, he was at a loss to know how it would remain attached if he did apply it. He wants to know what to do.

*Answer.*—When the box is out of the machine remove the box bar. A close inspection will show the position of two small pins which hold the bar point to the box bar. With a hammer and small punch they are soon dislodged. With a scale measure the distance the end of the bar point protrudes from the bar, then remove the bar point. Insert the new bar point and arrange it so it will extend a trifle farther than the old one. Then drill two holes and drive in the pins. Attach the bar and try with a thin matrix which has no central groove. The lift should raise the matrix without interfering on the bar point.

### SCORE OF OLD-TIME NEBRASKA NEWSPAPER MEN ASSEMBLED AT OMAHA

BY HENRY ALLEN BRAINERD  
*Historian, Nebraska Press Association*



ONE of the most pleasant coincidents in the life of an old-time newspaper man was the one enjoyed by the writer at the summer outing of the Nebraska and western Iowa newspaper men at Omaha in August, when he met more than twenty men who had been engaged in the newspaper business in Nebraska thirty years or more. A unique feature was the gathering together of eight of the old-timers in the corridor of the Rome Hotel just before the bell struck the lunch hour. We had met by accident and were discussing the merits of the occasion and other questions, when one of the number invited the rest to lunch. The eight gathered around one table in the grillroom, and during the discussions and the telling of old-time reminiscences the fact was brought out that all of the eight had been in the Nebraska newspaper harness forty years or more. The occasion resolved itself into a real love feast, and gave great enjoyment to each of the boys present. What happened can not be told in words and only as the heart discloses this event can the mouth speak.

The paragraphs following give the names of the older members of the Nebraska newspaper fraternity, and a brief history of their activities in the State.

Charles E. Verity, manager of the Western Newspaper Union at Lincoln, appeared upon Nebraska soil just forty years ago and went to work on the *State Journal*. He has

edited several newspapers in Nebraska and at intervals in the meantime has been manager of a number of the Western Newspaper Union's plants in various cities of the United States.

E. A. Frym came to Nebraska forty-nine years ago and started the *Niobrara Pioneer*. After years of vicissitude he left the *Niobrara* field for a time, but returned and purchased the *Tribune*. He is at the helm of that paper to this day. He is seventy-two years old.

Though he had been seriously ill and had returned from the hospital only two days before the outing, Edgar Howard, congressman-elect from the third district of Nebraska, was among those present. His newspaper work in Nebraska began in 1883, when he founded the *Papillion Times*. Later he spent two years at Benkleman, returning to *Papillion*, where he again ran the paper, besides serving as county judge for several years. He is at the present time with the *Columbus Telegram*.

A. L. Bixby, the poet of the *State Journal*, started with his brother on the *Fullerton Journal* in 1883. He went from there to Columbus, where he joined the *State Journal* staff in 1888. He has been with that paper ever since.

Hugh G. McVicker went to the *State Journal* in 1882, and with the exception of a year has been there since that time. At the present time he is the efficient telegraph editor.

Henry Allen Brainerd is now in his forty-second year of newspaper work. He worked on the *State Journal* and the Omaha papers and went to Milford in 1883, and has owned several papers in the State. He has been a member of the press association forty-one years, and is the second oldest member of that body.

W. C. Israel learned the trade with his father, Judge Israel, on the Benkleman *Times*. He is now operating a job shop, running the *Havelock Post*, and turning out a series of country papers in the vicinity of Lincoln. He was a boy when he started in the trade forty-two years ago.

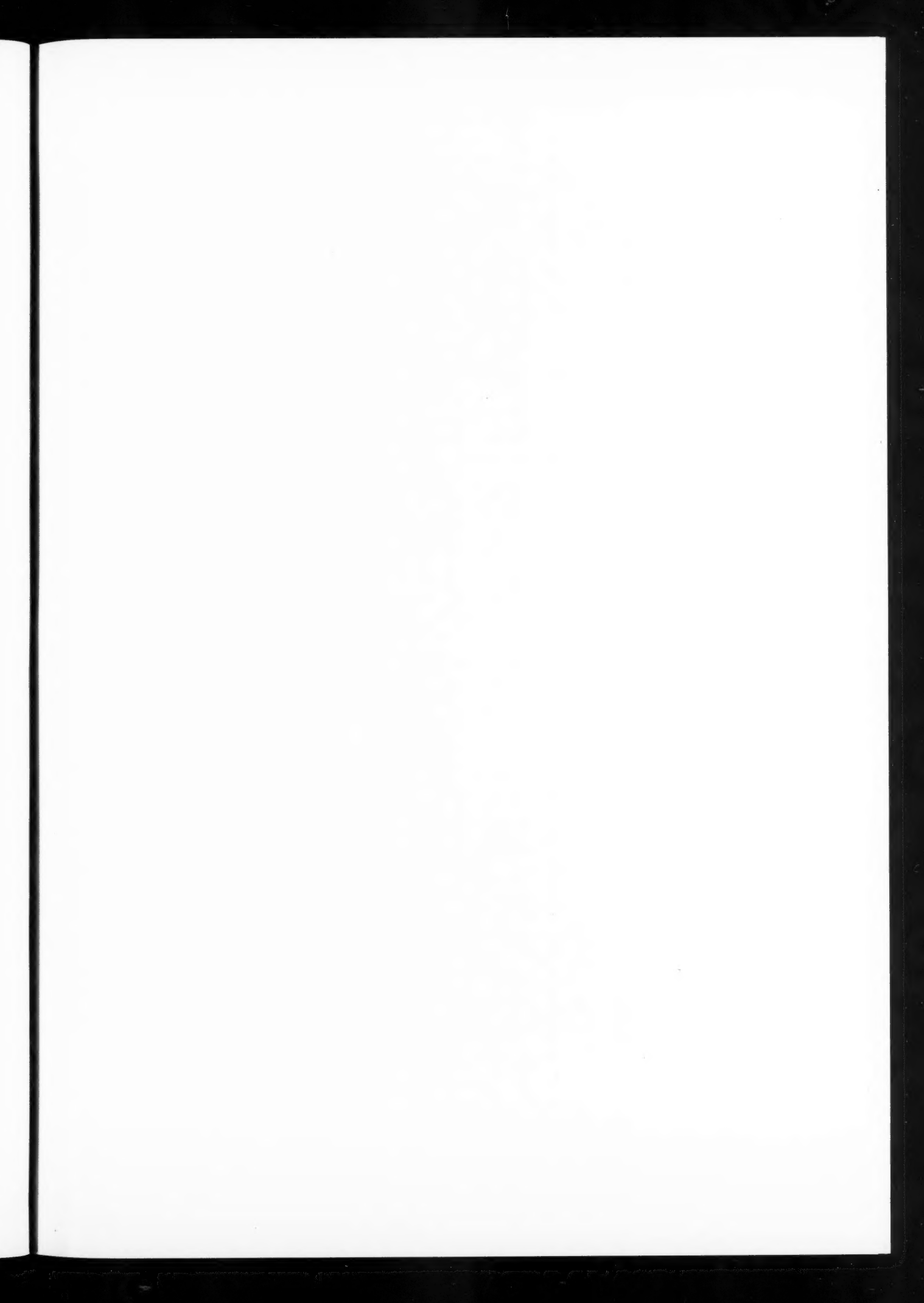
John M. Tanner has spent practically all his forty years on the South Omaha *Democrat*.

Other old-timers in Nebraska journalism are: J. F. Lantz, Republican City *Granger*, thirty years; H. H. McCormick, Wynot *Tribune*, forty years; Fletcher N. Merwin, Beaver City *Times-Tribune*, thirty-seven years; C. E. Byars, Valley *Enterprise*, thirty-two years; C. B. Cass, Ravenna *News*, thirty-seven years; W. H. Weekes, Norfolk *Press*, forty-four years; Charles W. Pool, Tecumseh *Journal*, forty-four years (now Secretary of State), Lincoln; J. W. Barnhart, Omaha, forty-four years; E. R. Purcell, Custer County *Chief*, Broken Bow, thirty-six years; N. J. Ludi, Wahoo *Democrat*, thirty-six years; C. J. Wilcox, Bennington *Herald*, forty years; Erstine A. King, Western Newspaper Union, Omaha, thirty-eight years; J. C. Seacrest, Nebraska *State Journal*, Lincoln, thirty-eight years.

There were two hundred and eighty-five newspaper men and women registered at this gathering. It was merely a social get-together summer outing. The Omaha Chamber of Commerce and the business men entertained. Among the attractions were visits to the World's Realty Company's million dollar theater; a day at Carter Lake, where two splendid banquets were served and all sorts of games indulged in, including a ball game between Iowa and Nebraska, boating, bathing and aquatic sports; a visit to Krug Park, Omaha's famous amusement center, and a breakfast at the Fontenelle Hotel. Splendid music and informal addresses by the officers of the association and others were listened to with great interest.

A one-dollar bill and a twenty-dollar bill seem the same to a blind man—yet the difference is marked to the man who can see—and it's only a difference in printing. It is the way printing is done and the idea back of it that make it worth more or less.—*Ad-Points*.







"Your story in picture leaves nothing untold"—What could emphasize the truth of this slogan more strongly than the above four-color process subject? This specimen and the other specimen by the A. B. Morse Company, St. Joseph, Michigan, which will be found elsewhere in this issue, show clearly the remarkable progress that has been made in the reproduction by four-color process of works of nature.

# Collectanea Typographica

By HENRY LEWIS BULLEN

## To the Reader:

**S**hall I tell you What, Reader? But first I should call you gentle, courteous, and wise, but 'tis no Matter, theyre but foolish Words of course, and better left out than printed; for if you be so, you need not be Called so; and if you be not so, then were the Law against me for calling you out of your Names; by John of Powles Church Yard I swear, and that Oath will be taken at any Haberdashers, I never wish this Book better fortune than to fall into the Hands of a true spelling Printer, and an honest stitching Bookseller. Were Honestie to be solde like Oysters, I had rather have one Bushell of Honestie than three of Monie.

— Preface to "The Ant and the Nightingale, or Father Hubbard's Tales," printed by T. C. for Thomas Bushell, and to be solde by Jeffrey Charlton, at his Shops in the North Doore of Paules.

\* \* \* \*

## A Noble Occupation

**T**HE man who is worthy enough to practice the art of printing will think of his occupation as a noble one. He will hold himself accordingly in his dealings with those who would avail themselves of the influence of his typography; for no one of these follows a nobler profession than his, viewed collectively, or one that is more useful even in its lowliest undertakings.

Would you be saved from legal perils, consult an honest lawyer. Would you be saved from peril of your soul, consult an honest priest. Would you be saved from imminent disease, consult an honest doctor. But would you wish to acquire all knowledge, with wisdom, and the greater satisfactions of life, you must consult the things wrought by honest printers, for from these for the most part the lawyer, the priest and the doctor derive their skill and power. And, having knowledge and the desire to spread it abroad, again you must go to the printer, who alone can bring you an audience adequate to your utmost need, whether it is your wish to teach or inspire or lead, or to dispose of merchandise.

For what is any man, however learned or great, if stripped of the knowledge and power derived from works done in print-

ing houses? He is naught and has nothing left more than have the animals. He was born ignorant, and without printing he would remain ignorant. Therefore, honest printer, hold up your head among men, for in all the higher things of life your occupation is the most essential.

It is true that much of printing is pettifoggery and many printers are pettifoggers, as also many lawyers, priests and doctors. However uninspiring your work may chance to be, it has a mission superior to inert merchandise. The humble label is a guide to many hands, perchance encircling the globe. The humble ticket is a passport among many to whom your money would be a nuisance. Is there not in things as humble as these some inspiration not to be found in making chairs, shoes and other inert, uninfluencing merchandise? There is, if you are not a groveler. If in such humble things you find inspiration you shall be called to do more influential work and shall come to know that you are brother to an illustrious lineage which has ennobled as inspiring a profession as ever was practiced by lawyer, priest or doctor.

\* \* \* \*

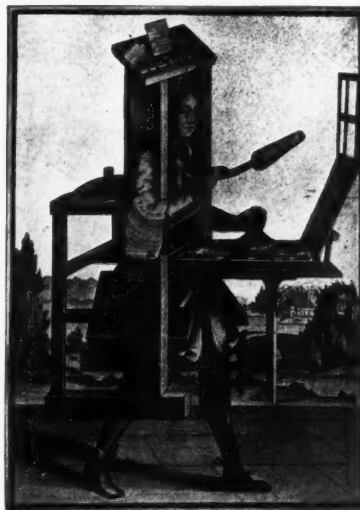
## Printers Honor a Printer

**O**N the tercentenary of the introduction of printing in Aberdeen, Scotland, by Edward Raban in 1622, the master printers of that city celebrated the event by a banquet, and erected a memorial tablet in the Church of St. Nicholas, in the churchyard of which Raban was buried. The tablet reads:

To perpetuate the Memory of Edward Raban, Master Printer, the first in Aberdeen, Printer to the City and both Universities of Aberdeen from 1622 when he set up his Press in the Castlegate at the Sign of the Town's Arms, until 9 January 1650, who died in December 1658 and was buried near the West Wall of the Churchyard of St. Nicholas. This tablet was placed here by the Guild of Master Printers in Aberdeen, A. D. MCMXXII.

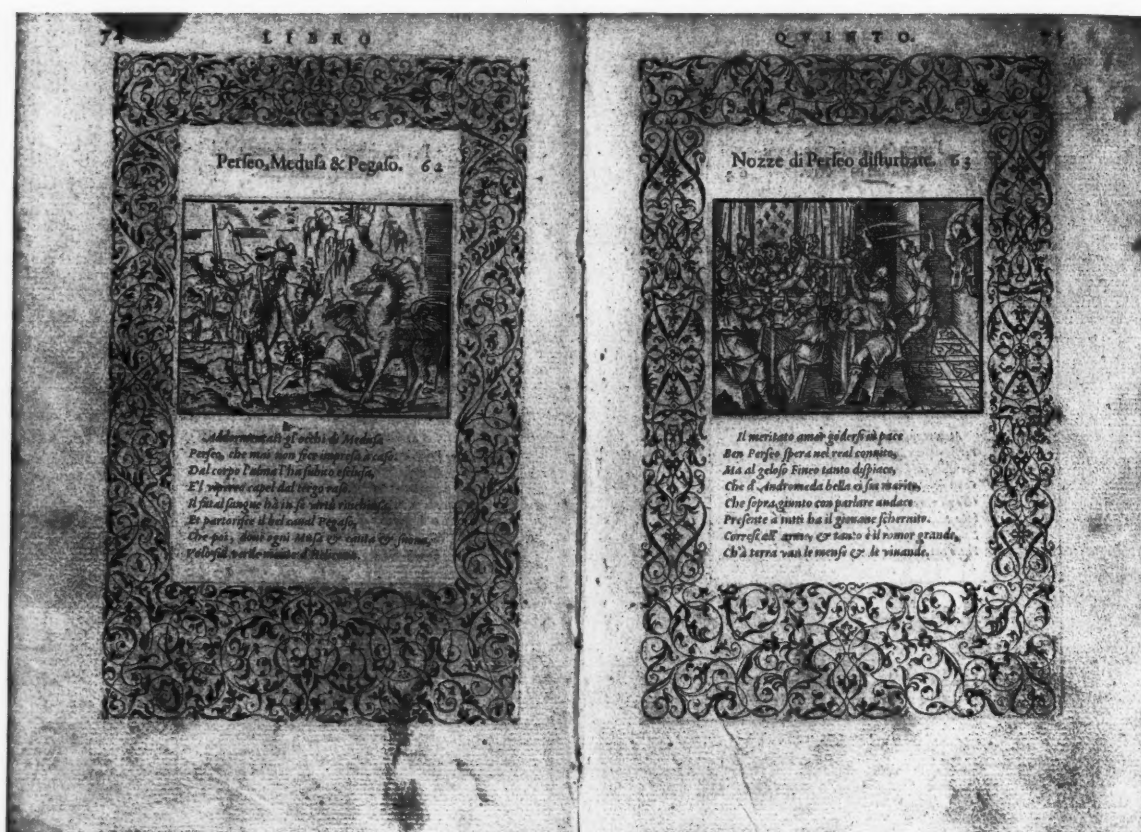
In honoring Raban the printers of Aberdeen honored their profession. There are opportunities in our own country to honor our profession in a similar way. What have the printers done to honor

good old Isaiah Thomas of Worcester, much more eminent as a printer than Benjamin Franklin? Nothing! Yet the Court House in Worcester, the handsomest building of that city, is erected upon land given to the city by Thomas for the purpose. No more suitable place for a memorial tablet to Thomas could be imagined. It is true that the temple of the American Antiquarian Society, of which he was the founder, the most magnificent building in Worcester, is Thomas's best monument, but scarcely a printer has or had any hand in carrying on the work that made Thomas forever famous in learned circles. *Collectanea* trusts that no reader is unacquainted with the life and services of Thomas. If such a printer lives in America it is extremely doubtful if he is an honor to his profession. Let the others, especially



A Curious Print of the Eighteenth Century, issued in Paris by the house of N. de Librinessin, Rue St. Jacques, at the sign of the Apple of Gold. Size of original, 7½ by 10½ inches.

the printers of Worcester, follow the example of their brethren in Aberdeen. There are good reasons for placing memorial tablets in New London, New Haven, Hartford, Boston and Portsmouth in New England; in Woodbridge, Elizabeth, Trenton and Burlington in New Jersey; in Annapolis and Baltimore in Maryland; and in many other cities.



Pages from an *Exquisite Book*, printed in Lyons in 1550. Uppike in his "Printing Types" says: "La Vita et Metamorfoseo d'Ovidio, edited by Simeoni and printed by Jean de Tournes II, at Lyons in 1584, was a re-impression in Italian of a French book printed in 1557 by Jean de Tournes I, and dedicated by its author to Diane de Poitiers. It is adorned with exquisite decorative borders. The delicate illustrations are by Bernard Salomon — le petit Bernard — one of the most distinguished designers of the French-Italian school. The type beneath its pictures is the point to notice, however — the delicate, silvery italic of Robert Granjon (designer of the civilite character), who worked at Lyons in connection with Jean de Tournes and Sebastian Gryphius, and there married Antoinette Salomon, daughter of the designer. From 1570 almost all Lyons printers used this kind of italic type. This volume shows the delicacy and charm of French workmanship in a fanciful kind of book — a veritable gem of bookmaking. Some of the decorations used by De Tournes were like goldsmith's work, and often had a nicello-like quality which was characteristic of much Lyons typographic ornament." Unfortunately the presswork is inferior, impairing the beauty of the types and decorations in the original and more so in this reproduction. Actual size of each type page is  $3\frac{3}{4}$  by  $5\frac{1}{4}$  inches.

### Printing Has Not Yet Completed Its Work

TRULY, is there not a great deal of slush written about printing? Printing has improved the condition of mankind, but it is obviously not true that "it has banished ignorance, prejudice and superstition," as a recent writer claims. When the same writer goes on to say that "the world is better that printing has existed" he is on sure ground, and if ignorance, prejudice and superstition are ever abolished, printing will be the main factor in that ever to be desired consummation.

Printing as a force and influence has less influence today than it had half a century ago. Its influence on moral questions has been weakened by the discovery that it has tremendous selling power. Most of our newspapers and periodicals are published in the interest of the advertisers, and their news or literary contents are planned to excite interest rather than to give instruction or to advocate progressive ideas. In general it is true that the magazines which

are least attractive to advertisers are the most influential for mental and moral advancement. Libraries teem with misinformation and the public prints with insincerities. The public buys the least worthy publications in greater number than the worthy. Literary criticism has degenerated largely into puffs for publishers. Thus it is seen that printing may be applied with equal effect to unworthy as well as worthy uses. The fund paid to publishers by advertisers has weakened the good influences of the printed word. More and more we need to discriminate in our reading and in our acceptance of printed statements of all kinds.

However, though the moral and educational influences of printing have suffered by commercialization, all that is progressive in morals and education depends, as of old, upon the printed word, and the words of Thomas Carlyle are as true today as when they were written three-quarters of a century ago:

The glory and power of printing is not all in the past. Its influence in the present makes it a powerful conservator of human

progress. It is the handmaiden of all arts and industries, and a most effective worker in the world's workshop, to polish and refine the civilization of the age.

\* \* \* \*

### As It Was in 1838

Here is a notice issued and signed by Harper & Brothers, New York, in 1838:

We pay 25 cents per 1,000 ems.

At case all our apprentices have tasks. The younger apprentices have tasks of \$4.50; those more advanced take tasks of \$5.50.

We pay their board and give them from \$30 to \$35 per year for clothing.

Our apprentices at press have tasks of \$7 per week, and we allow them 19 or 20 cents per token.

When our boys come after the hour for commencing work, the foreman will not let them go to work until the delinquent gets a permit from us.

\* \* \* \*

You only, O Books, are liberal and independent. You give to all who ask, and you enfranchise all who serve you assiduously.—R. de Bury (1281-1345).



# The Design of the Modern Printing Building

## No. III—Structural Design

BY ALFRED S. ALSCHULER, ARCHITECT



THE subject of structural design is necessarily somewhat technical, quite far removed from the printer's daily experience. It falls almost entirely within the province of the architect and the engineer. Yet if a printer who is about to build understands some of the fundamentals of the subject, he will find that this knowledge helps him to get the kind of a plant he wants in a practical and economical form of construction. The structural design of a modern printing building must provide for the support of extremely heavy loads, and must counteract the vibration set up by big presses. It also has much to do with the provision for abundant natural lighting. The possibilities and limitations of structural design form, as it were, a sieve through which all other requirements must pass.

Mill construction has been practically abandoned for big print shops, as it will not serve economically to carry the loads and presses now generally employed. The added reinforcement observable on the interior of almost any mill-type building now used as a printing plant testifies to the printer's increased requirements. Under present conditions, the depth of the joists and girders in mill-type buildings must be so great that they protrude into the interior and shut off valuable light and room. Moreover, the long spans now desired in a printing plant would make the mill construction or combination steel and mill building too expensive, due to the large structural members required. In addition, the fire risk is too high on this type of structure. The use of reinforced concrete has gone far to meet the increased demands of printing plant construction, and when properly handled lends itself advantageously to such buildings.

There are several types of reinforced concrete construction, but that which is most useful in printing plant design is known as the "flat slab" construction. In this form of building the heads of the columns are flared out into the ceiling, leaving a surface unbroken by beams or girders. The load-carrying power of the floors in such buildings naturally depends upon their thickness and reinforcement. The printer himself is not concerned with the actual thickness of the slab, provided he is furnished a floor which may be economically constructed to carry the maximum load required. Determination of slab thicknesses and the arrangement of reinforcing bars must be made by the architect, to whom the problem of supporting the necessary load at least cost is all in the day's work.

An advantage of concrete buildings is that the exterior piers may be made both structural and ornamental in themselves, eliminating the veneer that is ordinarily required to cover the piers of a mill building. Where this veneer is omitted, the windows can be brought right to the piers themselves without losing four to six inches on each side for stone or brick work. Also the tops of the windows may be carried to the ceiling line by turning the spandrel beams up instead

of down, and this treatment, with narrow piers, permits the entrance of the maximum amount of daylight.

Printers sometimes think that the larger the column spacings the better; but I have been able to show that spans which are too large frequently prove an extra expense with decreased efficiency. In the design of a large printing plant, where the client requested spans 25 by 25 feet, after considerable study the dimensions of the typical panels were reduced to 20 by 22 feet, which was the minimum efficient size for the installation of the four-color presses used by the company. The saving in cost thus made was not only a considerable item, but the revised layout provided twenty per cent more space for the



Lobby of Columbian Colortype Company's Building  
The entrance and general view of this building were shown in the preceding article

pressroom than was originally counted upon in the more expensive design. Sometimes the ground space works out so that for economical design there is one bay at the end of the building smaller than the rest. In such cases it is generally possible to use the narrower bay for the utilities and get the most practical use from the remaining clear floor space.

To reduce the vibration set up by the synchronization of the presses, or "getting in step," as it is popularly called, requires a special knowledge of structural design. One method of offsetting this vibration is to turn the reinforcing bars in the floor down into the flared head of the column, which is also increased in size. This ties the column rigidly to the floor construction, and also acts as a brace at every column head. Additional radial reinforcing bars are also frequently added. The familiar rocking of the older mill-type building can be wholly eliminated by proper treatment in a concrete structure, even with presses all set in parallel.

In providing a setting for exceptionally heavy presses on the ground floor it is sometimes advisable to insulate the foundations upon which they rest from the column footings to prevent the vibration being transferred to the building. This is done either by providing an entirely separate foundation for



Photographic Gallery in the Columbian Colortype Company's Building

This view shows the north skylight construction. The darkrooms are immediately adjacent through the doorways seen in the center background

the press or inserting a cushioning element between the press foundations and the column footings.

In a design that is well thought out, the stair-wells, elevator shafts, vent stacks, and other service elements, are generally grouped together for economy of space, and where they rise above the roof level it is good practice to make a consolidated penthouse for all of them. This costs less in the first place, looks better, and is easier to maintain. Occasionally the penthouse can be given an ornamental treatment, and it is sometimes possible to combine the stack with it.

In designing the structure it is often necessary to provide for the carrying of tanks on or above the roof. These tanks are of two types, sprinkler tanks, whose height and location must be such as to conform with insurance regulations, and house tanks, the purpose of which is to insure a supply of water for all floors. Where a pressure system is employed such house tanks are not required.

The skylight is to many people like the "primrose by the river's brim"—a skylight and nothing more. A good skylight, however, has three essential requirements: It should give the maximum amount of light; it should be made so that it does not leak; and it should provide the maximum amount of ventilation. Nearly always the skylights are of the saw-tooth form, facing north, as these give a uniform light and no sun-heat. Unless the top floor is provided with adequate ventilation, as well as lighting, there is a serious loss in working efficiency. The operating mechanism of the skylight should be serviceable enough and located conveniently enough so that it will be used, otherwise the beneficial effects will be greatly lessened.

On narrow buildings skylights are not often required, but they are nearly always useful on wide ones, and are particularly effective for serving the departments requiring exceptionally good light, such as the composing room, or the etching and photographing departments of a printing establishment. The Columbian Colortype building is provided with a very large north-facing skylight which lights the photographic studio on the top floor. On account of the size of this skylight, supports are provided on the outside to carry a sliding scaffold so that it may be washed without difficulty.

The design of slabs, footings, columns, stairs and special supports is an engineering problem, the solution of which lies in getting them as small as they can be properly made and still do their work. Wherever possible, the location of extra heavy machinery or piles of stock should be determined in advance, so that extra strong slabs and footings may be provided at the particular spots to care for these loads. It is poor design to make a whole floor strong enough to carry a heavy load that may occur in only one or two bays.

Planning for the future must be cared for in the structural design, as in all other phases of the new plant. Where further extensions to a reinforced concrete building are contemplated, it is customary to leave brackets projecting from the column heads. This is a familiar sight to any one who is at all observant of building details. Provisions for the future that are not so apparent, however, are the framed openings for stairways, doors and elevators, which are closed for the time being with concrete slabs or tile. Sometimes even the elevator pits, which may later be required, are filled with sand and floored over until the day for their use



Pressroom of Columbian Colortype Company

This view shows arrangement of presses, one in each exterior panel on the second floor. The stairs in the right foreground lead to composing room on floor above, reference to this feature being made in a preceding article of this series.

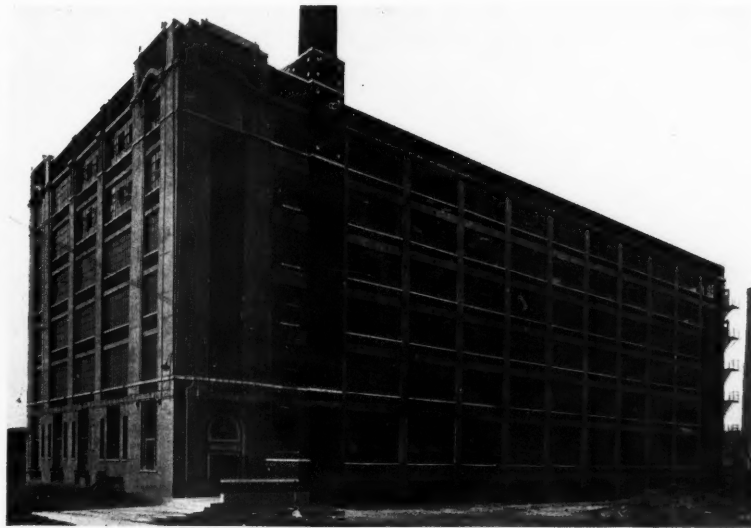
arrives. Wherever possible, it is advisable to learn what buildings are likely to be erected on the adjacent property, and to design the foundations at the property line accordingly, as in this way future expensive changes or underpinning may be avoided.

Foundations are structural features which must have the most careful attention, both to secure proper support for the building to be erected on them and for reasons of economy. Depending upon the soil and the loads to be imposed, foundations may be carried on piles, be spread on the soil, or may go down to bedrock by means of caissons. In large operations I sometimes consider all three of these types, compare their relative cost, and then adopt the most economical one to effectively serve the purpose.

In erecting a concrete building it is essential to set the sleeves, bolts, hangers and inserts of every description which are to be an integral part of the structure accurately in place, so that after the building is finished it does not become necessary to drill and cut holes for pipes, conduits and equipment. This can only be done by having the complete scheme of plant operation worked out at the time the building is designed and erected. In other words, the architect must determine accurately where every light, every pipe and every piece of equipment are to be located, in order to perfect his plans for the structural design and make them fit exactly the requirements of the finished building. In this work the owner's cooperation is quite essential, and it should be freely given.



Entrance to the Cuneo-Henneberry Company's Building



General View of the Cuneo-Henneberry Company's Building, Chicago

## THE GREATEST WORD IN BUSINESS

Frank Farrington's Business Talks

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There is one little word which stands for a quality that means more than any other in business. It stood for the quality that distinguished the American troops in the war. It is the name of the quality without which there can be no success in any branch of sport. The man who takes none of that quality into business life does not achieve notable success or get very near the top.

*Pep*—that is the quality I am talking about and that word is the greatest in the business world today. The man with *pep* is anxious to accomplish something, and he goes at the work whole heartedly, enthusiastically, determination showing in his face and in his actions.

Name for me any great soldier or ruler in ancient or modern times and I will point you to a man who had *pep*. Find if you can a great orator, a great explorer, a great sportsman, a great business man who has shown no *pep*. Pick out for me any business man in your community who has been conspicuously successful and I will guarantee that he is a man with this wonderful quality of *pep*.

*Pep* is not mere hurry and bustle and frustration.

Did you ever cut the head off a chicken? You saw the headless chicken go thrashing about in violent fashion, apparently with great expenditure of energy. That was not *pep*.

*Pep* is limitless energy backed by intelligence, not the mere sound and fury which signify nothing.

I don't know whether *pep* has appeared in any of the dictionaries yet or not and I don't care, because business is not built up of dictionary stuff.

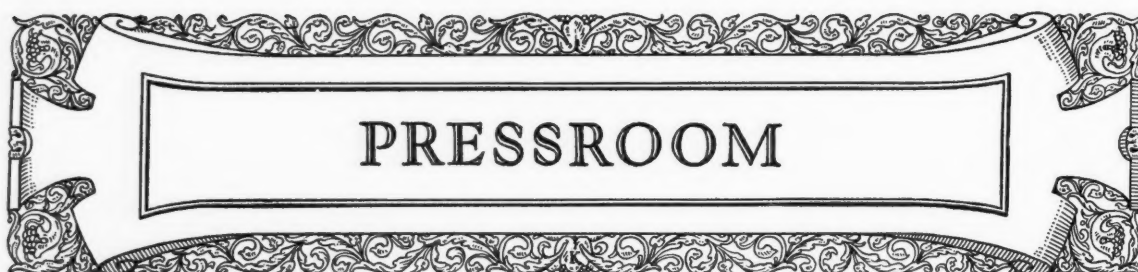
If you have no *pep*, something is wrong with you, and some day something will be wrong with your business. If you have no *pep*, you can acquire it.

With all your getting, get *pep*.

## DON'T MAKE SALESMEN WAIT

"Buyers who force salesmen to cool their heels outside their offices increase the annual cost of distribution by more than \$100,000,000," said Charles Henry MacIntosh in a recent address before the Executive's Club of Chicago. "When labor efficiency standards are applied to selling, manufacturing profits will increase."





The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

### Printing on Tracing Cloth

A drafting concern submits a specimen of tracing cloth printed in red ink, and inquires for particulars for printing on the cloth, as the impression submitted was not satisfactory.

*Answer.*—The printer was perhaps not aware that there is a special ink made or adapted for use on tracing cloth. His ink dealer can supply him.

### Decalcomania Transfers for Automobile Doors

An Indiana correspondent, who does not furnish an address, sends a decalcomania transfer for automobile doors, and asks if it can be produced on a platen press.

*Answer.*—These transfers are produced lithographically and can not, so far as we know, be made by typographic printers. We can furnish the address of manufacturers to any inquirers.

### Using Carbon Paper for Markout Transfers

A New Hampshire pressman writes in part as follows: "For some time past I have been using small sheets of ordinary pencil carbon for marking out sheets from the face. This is not entirely satisfactory. I have seen lampblack used for this purpose, mixed with some kind of oil or other liquid, then painted on a card. This method worked fairly well, but I am at a loss as to what this liquid might be. If you can give me this information it will surely be appreciated."

*Answer.*—Lampblack mixed with castor oil or any non-drying oil applied to the cardboard with a brayer roller will answer your requirements. However, you have an easier way. Why not use common news ink thinned down with machine oil and apply it to the cardboard in the same manner?

### Use Gold Ink on Highly Finished Stock

A printer submits a specimen of printing in gold ink on which the appearance was not up to standard. This lack of brilliancy on the part of the ink apparently was not due to any neglect on the part of the pressman or to the use of inferior ink. Our opinion is asked regarding several points relative to the use of the ink.

*Answer.*—There is very little difference in the metallic part of the various gold inks. Their use depends upon the nature of the form and the stock that is to be printed. Gold ink prints best on a sized or glazed finished stock, because it lies wholly on the surface and its vehicle is not absorbed. As you know, the metallic base of gold inks does not differ materially except in the matter of fineness of division of the particles and the lack of grease. The vehicle usually employed is the liquid known as "banana" oil, or amyl acetate. The mixing of the two mediums is up to the skill of the pressman, who uses it as dense as possible. Where it flows too freely it is likely to spread or squash out in printing and leave a weak-looking print. Some recommend, and not without reason, that a small amount of heavy body yellow ink be mixed with light gold bronze, orange or red with dark-colored bronzes.

Cover ink of the colors named are preferred, owing to the fact that this grade of ink has a relatively heavier body than any job ink. It appears that the gold ink holds together better when a small amount of cover ink is used, rather than when it is run straight. A pressman of wide and varied experience advises the use of a No. 6 varnish instead of the yellow ink. His contention is that while the stiff yellow pigment will give body to the ink it deadens its luster, hence the use of the stiff varnish. Another factor of importance in printing with gold ink is that the rollers should be fleshy, not too new, and the truck rolls should be taped to exact diameter of rollers so that the ink is deposited on the surface and not on the counters of the type. In other words, the rollers should have just a light contact, the setting quite different from what is required with regular inking. It is also important that the printing be carried on in a well heated room. Seventy degrees F. is none too warm for gold ink jobs. The ink piles up rapidly in a cool or drafty place. Some pressmen occasionally heat up the platen artificially in order that the ink will flow more freely. Aside from the foregoing, the makeready and general preparation of a gold ink form will not differ materially from an ordinary form. For fine printing where appearance and durability of metallic effect are desired, a gold bronze should be used.

### Printing a Halftone on an Envelope

A Chicago pressman sends an envelope showing how a white streak appears, due to the flap of the envelope crossing a part of the plate. He wishes to know where to secure the rubber which is used in the tympan to make the streak less prominent, and asks for any suggestions we can offer.

*Answer.*—In printing the envelopes open the flap and it will remove one element that gives trouble, leaving only the seam of the side and bottom part. The sheet rubber you desire can be secured in Chicago from almost any dealer in rubber sundries. In default of the sheet rubber use a piece out of a bathing cap.

### Cutting on a Platen Press

A pressman desires to make some cut-outs on a platen press, a specialty which he has not previously attempted.

*Answer.*—Satisfactory results are secured by cutting on a brass sheet about 1/16 inch thick, which should be fastened to the platen by a flat-headed screw placed in each corner. If you are unable to drill and tap the holes in the platen a machinist will do it at a slight cost. The holes should occur outside the printing area. The sheet brass may be removed after cutting operations are completed, and an equal thickness of pressboard may be substituted. For guide holders a sheet of manila may be attached to the brass with water glass or Le Page's glue, and quads or other objects may be glued to the manila. Coiled springs or pieces of cork slightly thicker than the distances from inside of cutting die to edge of cutting rule may be used to expel the cut-out part, which will tend to adhere inside the die. If you will have much die cutting to do you



should buy a copy of "How to Make Cut-Outs," by Robert F. Salade, which you can obtain through The Inland Printer Company. This book would be of help to you.

#### Double-Tone Ink for Non-Printing Purpose

An artist writes asking about double-tone ink to be liquefied and applied with a brush to drawing board. He wants to know if it is feasible.

*Answer.*—We believe that before you obtain a tube of any double-tone ink you should get a small sample from the ink-maker and try thinning it down as you describe. If the ink is thinned down considerably we believe that it will defeat the purpose you desire, and you may not secure the double-toned effect at all. As you doubtless know, double-toned ink is made of a pigment ground with a vehicle (varnish) which was previously stained with another coloring medium. When it is printed on the proper kind of paper, the double tone does not show until it stands a while. Then the stained varnish in the ink departs in a measure from the pigment that is applied to the paper and stains the paper contiguous to the printed area. If we are correct in our estimate we believe that when you reduce the body of the ink and spread it in the form

of a wash, or in a thin coat on the paper, you will have perhaps a very weak stain show on the margin of the area painted. If this will meet your demands, perhaps the reducing of the ink will work no harm.

#### Halftone Gives Appearance of Slur

A pressman submits a two-color specimen in which a section of the halftone showed an area which to the eye appeared to be a slur. Our opinion of the work is asked, as well as a remedy for the slur.

*Answer.*—We consider the presswork of both the red and black forms very good; in fact, the slur you refer to is not present, as we have examined the sheet closely with a glass. The white dots are a trifle smaller in the area where the so-called slur is located, and this causes the dark appearance which you attribute to a slur. The only suggestion we can offer which might help you is to add a trifling amount of body gum to both the red and the black inks. This compound would hold the ink pigment more tenaciously and prevent spreading (as an examination under a glass will show). The ink will hold together and will print cleaner, owing to the strengthening of the ink body, which will resist the squashing-out effect.

## Organization Work in the Printing Industry

BY FRED W. GAGE



IN acceding to the request of the editor that I prepare for this "birthday issue" an article which will in some degree cover the history of what organization has done for the printer, I am keenly conscious of the fact that there are many connected with this organization work who could handle the subject far more comprehensively. However, no one could be more deeply interested in organization work, nor more conscious of its tremendous value to the industry, so that the somewhat rambling observations which follow may at least be accepted as an earnest of appreciation of the value of this opportunity and with the hope that other writers may more effectively contribute to this symposium.

While but a relatively brief period as compared with all the years since the early printers began their work, the forty years which have elapsed since the first number of THE INLAND PRINTER went forth for the enlightenment of the industry have probably seen greater advancement toward what we regard as good printing than any entire century of the years previous. During this period have come to the industry revolutionary methods and machines which are a splendid tribute to the inventors and mechanics of all the world, and especially to those of our own country. It were perhaps needless to call attention to these, yet the influence of some has had a most profound bearing on the present status of the industry.

These forty years have witnessed the development of the linotype machine, the monotype, the modern methods of electrotyping, the halftone, the zinc etching, the web perfecting press, process-color engraving, automatic feeders, wire stitchers, multicolor presses, folding machines, and literally thousands of devices calculated to save labor or to make labor the more productive. Small wonder, then, that the printer who has been active in the business during all these years, whether as employer or as employee, should at times feel his head in a whirl in his endeavor to keep pace with the times. For instance, we can all remember the really wonderful advantages which accrued to all concerned when the old hit-or-miss sizes of body type were discarded, and the various typefounders adopted the "point system." Various prophets of evil

had in previous years felt very free to declare that the expense which must inevitably accompany so revolutionary a change, with the enormous amount of type which would thereby be discarded, would ruin the industry! Instead, it proved a wonderful blessing.

And it is not only in machines and equipment that the industry has made such wonderful advances. For instance, examine, as occasion affords, specimens of "job printing" executed forty years ago, and imagine how the printer of the present day could avoid "execution" if he perpetrated such atrocities now!

Curlicues and ornaments with no possible reference to design or fitness were abundantly introduced. The "rule twister" was looked to with awe in the composing room, and the introduction of six or eight colors of ink, no matter how lacking in harmony, bespoke the master pressman. True, we have by no means emerged from this wilderness of bad taste, and have yet many steps to go. But we are being led by men and by organizations of great vision, and wonderful results are being achieved.

In any event, it is not difficult to appreciate the need which must have existed through these years for coöperation among employing printers, in meeting these rapidly changing conditions. Yet it seems to be a fact that relatively little of it existed. Possibly this was due to the always existing realization of his individual craftsmanship, and also because the printers of any given community have always been relatively few in number. Then, too, the printers of forty and more years ago were in many instances also publishers of newspapers and periodicals, these with violently opposed editorial policies, all of which would tend to prevent coöperation.

Doubtless local clubs of printers existed prior to the Civil War, but the writer has no knowledge of any attempt at a national organization previously to 1887, when the United Typothetæ of America was organized, with R. Harner Smith, of New York, as the first president. The word "typothetæ" had been used as far back as 1865 by an organization of master printers in New York city, and during the years up to 1887 similar local organizations had been more or less in evidence in other large cities. It is, however, worthy of note that the

forty years during which THE INLAND PRINTER has been published have more than covered the existence of what has been the one national organization among employing printers which has proved itself worthy of continued support.

As has doubtless been the case since primitive man found that "in numbers there is strength" and thus could foes be successfully resisted, the typothetæ was at first organized to resist what seemed to be a common foe—union labor. Apparently little or no attention was paid to what we have in later years known as "educational work," although we find in records of the annual meetings of several years references to selling prices and shop practices.

As president of the body in succeeding years were such splendid men as Theodore L. De Vinne, of New York; Andrew McNally, of Chicago; W. H. Woodward, of St. Louis; George E. Matthews, of Buffalo; Edward Stern and E. Lawrence Fell, of Philadelphia, and J. Stearns Cushing, of Boston. Yet with the exception of action on labor matters the organization seemed to be little more than a pleasant social organization for several years. Even as to labor, the militancy of some years was in marked contrast with the attitude of indifference shown in other years, this doubtless, because of changed conditions.

In the early years of this present century, however, it became increasingly evident to thoughtful employing printers that selling their product on the basis of what tradition had decreed as an adequate price was not only unsound but unsafe. With the introduction of new machines, new processes and new methods of handling came problems of industry-wide importance. Competition, always keen, became the more to be feared because of these new elements. Driven by necessity, some few cities and isolated plants were operating cost systems of a sort, but there was no uniformity in their methods, and no convincing accuracy as to results. So in 1909 was called the First Printers' Cost Congress, to meet in St. Louis, and here was called into existence the American Printers' Cost Commission, charged with the responsibility of formulating a standard cost-finding system. Meetings of this cost commission in subsequent years clearly showed that, made up as it was of some of the best minds in the industry, the resulting Standard Cost System was correct in almost every particular. Ben Franklin Clubs, having as their major activity the introduction of cost systems, were formed in many cities by enthusiastic printers who had attended the cost congresses, and had seen for the first time the value and necessity of coöperation. A national organization of these clubs resulted, but in Denver, in 1911, this was united with the older organization, being known as the United Typothetæ and Franklin Clubs of America, the name later being shortened to its present form.

Education in cost accounting, however, was clearly seen as the one vital objective for the organization, although increasing attention was being given to the training of apprentices and to other educational efforts. As usual, however, the innate conservatism of the printer stood in the way of that rapid realization of the results of organization and the introduction of cost accounting and better business methods, which were so clearly to be seen as most devoutly to be desired. So there came into being the so-called "Three Year Plan," largely sponsored by the then secretary of the United Typothetæ of America, Joseph A. Borden, by which certain of the affiliated industries, such as typefounders, papermakers and press manufacturers, agreed to donate a fixed sum for each of three successive years toward a fund for continuing and extending the work of organization and the education of the printer in better business methods. Subsequent developments showed that no period of three years, or in fact any definite number of years, could see the full accomplishment of the very ambitious program as embraced in the "Three Year

Plan," but that it must be a continuing plan, with details changed from time to time to meet changing conditions.

However, the three years of effort brought forth wonderful results, and it is the unanimous verdict of those most vitally affected that nothing the United Typothetæ of America had ever attempted could compare with this in making of the average American printer a real business man. His credit standing was raised tremendously, and the way pointed out whereby these improved conditions might be made permanent.

In more recent years there have come other features of vastly beneficial and educational value to members of the U. T. A., such as courses in estimating, in salesmanship and in accounting, none of which would be possible except through international organization. It is greatly to the credit of the enlightened printers of Canada that they too have seen the light and have most nobly taken part in the work.

Nor is the end by any means in sight, for in addition to all the activities with which the U. T. A. has previously been identified, it now proposes to take up in a careful, thoughtful manner "Printing Engineering." More wide-spread than its name might be thought to indicate, the work of this department will cover not only better mechanical methods, more efficient arrangement of departments and machines, production studies and classifications, but also a study of personnel and the relations of management to men, than which nothing could be more important.

To be sure, there have come at times various setbacks to the progress of the work. Apparently losing sight, for the time being, of the great fundamentals on which the organization is based, members and delegates at annual conventions spend time in wrangling over the proper handling of labor matters or in trying to see how annual dues may be decreased. No one can doubt, however, that the work of this great international organization of master printers, the United Typothetæ of America—conceded to be the leader in trade association matters—will go forward and that under the guidance of wise minds a solution will be found to all its problems. So let us hope that when THE INLAND PRINTER celebrates its eightieth birthday the United Typothetæ of America, also then forty years older, will still be the one great enduring printers' organization, serving all the printers of North America, and smoothing their path to success, happiness and fame.

### SHOULD COMPETE ONLY ON WORTH

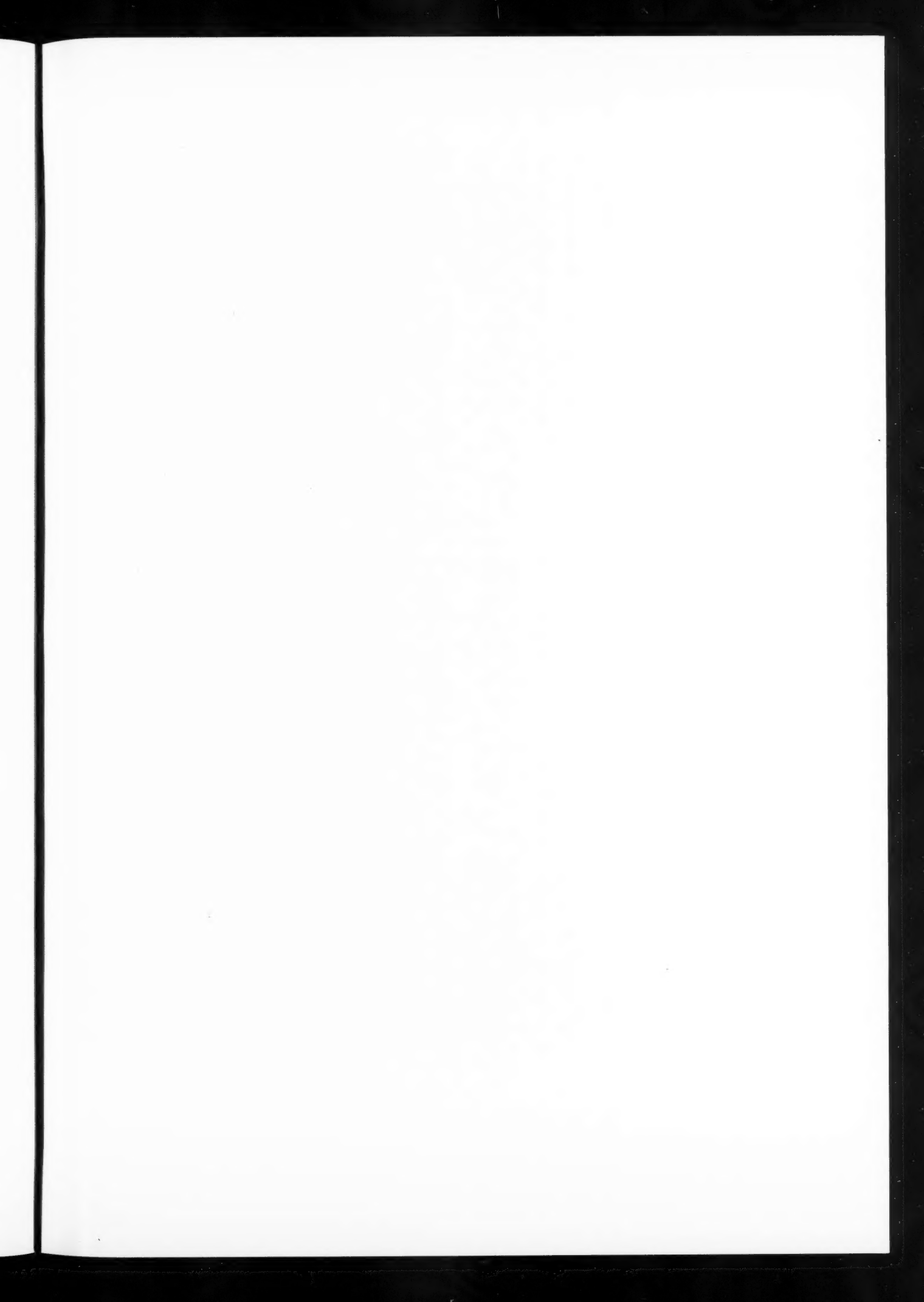
From the birth notice to the obituary column, from the cradle to the grave, our lives are influenced by printed words. We divide attention, first thing in the morning, between breakfast and the newspaper. Often the last thing we do at night is to read a book. Books are our constant companions at school, and the printed word follows us all through life. It is our principal means of obtaining information or recording ideas.

The amount of printed matter in the mails has grown to astonishing proportions. In the large metropolitan centers, there are five or six mail deliveries every day, and a large proportion of it consists of printed messages. Every large postoffice handles tons of printed matter each day. The central postoffice of Chicago handles from 185 to 300 tons a day.

Advertisers should remember, when preparing printed matter, that it must compete for attention with great quantities of other printed matter. And on its appearance, its appeal to the eye, it must depend for its attention-value.

Examine the waste baskets in any large office and you will find poorly printed literature thrown there unread, while that of exceptionally fine appearance is always saved for perusal.

Printing bought on the low price basis is frequently money thrown away, or, at best, a "poor buy." Well bought printing pays, because it is bought from the standpoint of results rather than from the standpoint of price.—*McMillin Musings.*





The present high standards of color reproduction, as shown in this subject, are evidence of the remarkable degree of progress that has been made in the photomechanical processes and in color printing, opening up channels for a far more wide-spread use of good commercial art in the work of merchandising. This illustration, reproduced from the painting by Joseph Chenoweth, is shown through the courtesy of the Western Clock Company, La Salle, Illinois. Presswork by The Henry O. Shepard Company, Chicago, Illinois.





# PROOFROOM

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Jack Sichel, of San Francisco, writing about the division of numerals at the end of text lines, tells of a customer who objected to a division which kept the sum in dollars on one line while the odd cents were run over to the next line. Strictly speaking, the division, with period and hyphen, is logically correct; but no printer could contemplate its presence with comfort.

The customer suggested that the cents be dropped. The printer objected, because sums exact to the odd cent had been used throughout the job. Mr. Sichel says: "We recognize that it is not good practice and that probably the wording might have been changed; experience has taught the printer, however, that it is not always safe to alter copy, even though the relations between author and printer may be the most friendly."

Printers' problems are sometimes as delicate as those of professional diplomats. The printer has his Lausannes — and his Ruhrs. Like the diplomat, he gets his best results through a decent respect for rule, precedent and usage, combined with courageous but not rash readiness to use initiative and invention in the crises.

F. H. M. Murray, of Murray Brothers, Washington, D. C., writes: "I am enclosing a copy of an advertisement containing an interrogative sentence ending with an abbreviation. Is it properly set — with a period and a question mark?"

The abbreviation is "Comp." It stands for "Composition." It is obviously part of the firm's trade-mark, as it is used throughout the advertisement. When it is the last word in an interrogative sentence, it is wholly logical and correct to retain the period in front of the question mark. To omit it would be an error.

Mr. Murray also asks: "In an index, what does 'n' stand for in an entry like this — 'Barker, J. E., 94 n'?' In the same index, 'f' and 'ff' frequently occur — meaning, I suppose, 'the following page' and 'the following pages,' respectively. These 'f's' are in roman. Why is the 'n' in italic?"

The "n" is for "note," no doubt: "page 94, note." We can imagine no reason for setting one abbreviation in roman and the other in italic.

Criticizing us as critics — and certainly critics are not immune from criticism — Mr. Murray says further: "In the May issue, discussing 'who or whom,' you quote a sentence in which the word 'whom' is wrongly used for 'who' — a fact which you plainly indicate, and you show why it should be 'who.' Then you quote another sentence in which the word 'whom' occurs. Presumably in this sentence also the word 'whom' is erroneous, but you do not so state, apparently presuming that everybody will catch your point. But even if your readers assume that you mean to imply that the word is erroneous, many of them will not know why. It is clear that the error will not be obvious to everybody, else it would probably not have been made and passed. I hope I am not offending by saying that such correcting (?) is of little value."

Mr. Murray couldn't offend us if he tried. We do not think we overestimate the intelligence of our readers when we rely upon them to detect errors spread before them as an object lesson in how not to do it. Have others found our criticisms obscure? The question is asked in all sincerity.

Proofreader Mabel Lyon, of Racine, Wisconsin, asks about the position of quotes after period. "I have been placing the quote after the period always, regardless of whether the whole sentence or clause, or only the last word, is quoted. Am I correct? The same rule applies to the comma, does it not?"

Miss Lyon is correct. The exclamation point, question mark, colon and semicolon are placed according to the logic of the sentence; that is to say, according to whether the whole sentence or clause or only a final phrase or word is quoted; but the period and comma are subject to another consideration, that of sightliness, and are better brought within the quote mark in all circumstances. This rule is pretty generally observed.

G. M. L., of Springfield, Massachusetts, writes: "In one of our recent publications there occurred the following: 'But I can not recall any mention of Nature's ages-old method of holding the insect hordes . . .'. An argument arose concerning the word 'ages-old.' Is that form more correct and customary than the singular 'age-old'?"

"Age-old" is encountered much more frequently than "ages-old." Is it not, in either shape, rather an informal and popular adjective than a dictionary word? An age is a long period of time, and probably the friends of the plural form would argue that it gives a more vivid impression of antiquity than the singular form. Fifty-fifty is the only ruling we could give on the question of propriety for these two forms.

This query comes from Havana: "'Chiel' or 'chield' has caused discussion with our proofreaders. They are both right, according to the dictionary. However, I would like to know how Bobby spelled it."

"Chiel." In "The Twa Dogs" it is "Buirldy chiels an' clever hizzies," and in the verses "On Captain Grose's Peregrinations Through Scotland," "A chiel's amang ye."

"An editorial secretary" writes: "'I wonder how he gets along?' A sentence similar to this, with the interrogation mark, got into print, though I corrected it in the copy. There is no possible reason for the question mark, is there?"

Yes, there is a possible reason, a reason that might be given by the author in defense of his pointing. But there is no good reason for such use of the sign of the query. "I wonder how he gets along" is a simple declarative sentence. The period is the only mark that can follow it with propriety. The writer, presumably, would defend his use of the question mark with a statement that the implied query is strong enough to swing the decision: "I wonder: How does he get along?" If the

writer wanted to ask a question, why did he not recast the sentence? If he preferred the declarative form, he certainly ought to have given it declarative punctuation. The sentence as written and printed shows a trace of literary affectation more commonly observed in English than in American writing; an overrefinement that leads to downright violation of elementary rules of grammar.

F. Horace Teall says in his book "Punctuation": "Notwithstanding the fact that a noted authority on punctuation says it is not always easy to distinguish between questions and exclamations, the assertion may be confidently made that the difficulty is not real, but is to be accounted for only as the result of common carelessness or thoughtlessness. Every one should have the distinction between questions, exclamations and mere assertions so thoroughly under command that it would be impossible to mistake them, either in the work of writing or in that of printing what has been written."

Albert H. Richardson, of the publication department of the General Electric Company's works at Erie, Pennsylvania, asks whether it is better to say "The sermon will be broadcast by radiophone," or "will be broadcasted." This has been a puzzle to wiser heads than ours. The shorter form is probably built on more classic lines, but the "-ed" form is more Yankee. Popular usage is leaning strongly that way, and we favor it ourselves. We are tempted to the debater's favorite default, "There is much to be said on both sides." "Cast abroad" is the meaning, of course. But in making the compound the adverb has been favored with right-of-line position; the word is practically new, and the regular conjugation seems entirely defensible. "Classy" writers probably favor "will be broadcasted"; plain, everyday folk are using "broadcasted."

The Duttons send us "An Etymological Dictionary of Modern English," by Ernest Weekley, of University College, Nottingham, England. It is a pleasure to introduce it to our proofreader friends, for while we can hardly call it a proofroom necessity, it is certainly such a volume as proofreaders delight to browse in. A bulky tome, it carries 1,660 columns of word entry and treatment. Its vocabulary is based on the Concise Oxford Dictionary and Cassell's New English Dictionary.

An etymological dictionary—but not devoted to root-grubbing. Derivations are given, but the book's tone is decided by such entries as: "'Hair of the dog that bit you,' as homœopathic remedy, is in Pliny"; "'Much cry and little wool' is from the proverbial uselessness of shearing hogs"; "'With 'hatchet-faced' compare 'lantern-jawed'"; "'Rum-mage,' O. F. 'arrumage,' from 'arrumer,' to arrange cargo in the hold. Later senses arise from the general dragging about and confusion incident to the stowing of cargo."

Scholars in word history would find Mr. Weekley guilty of many inaccuracies and some errors; but if you can borrow a copy of his book from the public library, you will find richness in it, and will remember its author as a likable example of Dr. Johnson's definition of his own profession: "Lexicographer, a harmless drudge, that busies himself in tracing the original, and detailing the significance, of words."

Apropos the suggestion made by a writer in the *Boston Transcript* and quoted in this department that Consulting Proofreaders ought to be invented: As editor for the Princeton University Press I once had the experience of "seeing through" a book with seven authors. Each contributed a chapter on that phase of the general subject which involved his own specialty. Seven authors, seven styles! Each author had his own mode of spelling and punctuation; and each was ready to fight the others, and all to fight the editor, on the minutiae of style. That was the slowest-made book ever I saw. A

preliminary conference, with give-and-take in the fifty-fifty spirit, would have saved time and wear-and-tear on tempers.

By acting as Consulting Proofreader at the start I might have gained not merely in editorial consistency but in actual cost of production. It happened that we did not have an official style sheet; there was no nucleus, no common ground, no starting-point. Perhaps it would be more accurate to say there were eight of each—seven of them auctorial, one editorial. The Consulting Proofreader would command and abundantly earn editorial pay.

Our San Diego friend, Clarke Alberti, sends "some trifles that may amuse you." One is an advertisement from a great California newspaper, with a picture of a very handsome dining-room set—upside down. We saw a similar reversal not so long ago in one of the great New York newspapers, but we hadn't the wit to say, as Mr. Alberti does: "This looks like a case of psychic manifestation." (Table-tipping, you know.)

Another amusing trifle is a sheet torn from the *Literary Digest*, with a headline "The Kansas Court Losing It's Teeth." In George Barr McCutcheon's new novel, "Oliver October," this use of the apostrophe in possessive "its" may also be seen.

Judging by what we frequently see in newspapers, proofreaders who want to be safe had better paste up over their desks the words "weird," "seize" and "siege." These appear to be favorite stumbling-blocks.

A law of the sovereign State of Pennsylvania says: "No person whomsoever shall be employed or engaged in the anthracite coal mines," and so on. When they use objective "whom" where nominative "who" is imperatively called for, how can we expect them to supply us with good, hard coal? There ought to be a proofreader in every legislature!

The *Boston Globe* is wise to the present-day language situation. One of its merry quipsters tosses this to us:

"'Binks is an awfully hard man to understand. I can hardly talk with him.'

"'Use too much slang?'

"'No. He uses correct English.'"

#### WHAT ABOUT ESTIMATING?

Is estimating wrong? Should printers refuse to figure on jobs or, if they do figure, should they charge for their estimate in the event the job is given to some one else?

There are few topics in the printing industry which have aroused more discussion than this question of estimating. Printers point out that they sometimes go to great expense to make up figures, sometimes even submit dummies, only to have their trouble for their pains when some lower bid secures the contract. Now, undoubtedly that is a source of annoyance and expense, but as a matter of fact, isn't it a business expense that can not be avoided, in the same class with any other item of selling expense?

When your salesman unearths a prospect and makes several calls upon him, it costs a certain amount of money. If the salesman fails to get the order, he has had his trouble for his pains, and the firm is out the amount of money it cost to cultivate the prospect. That sort of thing must be charged to selling expense. If it happens too often, something is wrong with the sales staff.

Isn't the same thing true with estimating? The printer can not get every job he estimates on, and the unsuccessful estimates must be charged to selling expense. If too many estimates fail, something is wrong, either with the estimator or with the cost figure he is using.—*Printing*.

# Meet Mr. Hyphen

BY EDWARD N. TEALL



SOME may be born to mastery of the hyphen, some may achieve it—but to most of us it remains a mystery, more or less vexatious. You may write “clothes line,” “clothes-line” or “clothesline,” and be comfortably certain that your reader will know just what you mean. Context would be pretty sure to fix the significance of “sound values” or “sound-values,” whichever way it might be written in a composition; but the first, standing alone, would convey to the “average” reader the meaning “values that are sound,” in the sense of “safe and sure,” while the second, similarly unsupported by text, would mean, to ninety-nine of any hundred readers, “values in terms of sound.” Put another way, “sound values” is two separate and distinct words, a noun and its qualifying adjective; “sound-values” is two nouns welded into a single nominal sense. The hyphen “does something” to the two words. You don’t have to be a lexicographer to see that, and to see just what it does to them, how it changes the meaning.

Another example is “poor house” and “poorhouse”: a house poorly built, and a house built and maintained by the public as a shelter for persons too poor to buy or rent a house for themselves. A person may live all his life in a poor house, and hold up his head and be happy; but dread of the poorhouse is universal. Distinction between the writings “poorhouse” and “poor-house” may be too delicate a matter of discrimination for plain John Smith, but he does perceive a definite and significant distinction between these two forms on the one side and the two separate words, “poor house,” on the other.

In recent reading I came upon this: “To pay back dividend debts.” Your average reader, again, would not feel quite sure, at first glance, whether this meant that dividend debts were to be paid back, or that debts of “back” dividends were to be paid. Write it “to pay back-dividend debts,” and there can be only one meaning. Moreover, if every writer intending to convey this idea were invariably to indicate it by using the hyphen, the other form would be equally free from susceptibility to misinterpretation.

In another book this was encountered: “It was already making paving and building bricks.” The words as they stand have only one honest grammatical sense; that it, the town, was already engaged in the two activities (1) of making pavement, and (2) of building bricks. “Paving” may be either a participle or a noun, and the same is true of “building.” The sense meant to be conveyed, however, is that the town was engaged in the single activity of making a product with two uses: bricks for use as pavement, and bricks for use in building. The reader’s uptake would have been facilitated and accelerated, made more easy and more speedy, by use of hyphens, thus: “It was already making paving- and building-bricks.” More simple still, of course, would be the form: “It was making bricks for paving and for building.”

Again, in another new novel, “lounging chairs on the piazza” is not ambiguous, for no reader can seriously query whether the chairs themselves were lounging or were available for use by people who might wish to lounge in them. But a reader not himself, like the story, of the Wild West, might reasonably enough stub his mind on this exactly similar form in the same book: “The men led the more docile creatures round the circle of the breaking track.” Why was the track breaking? No—of course, it’s a breaking-track, a track used in the breaking of horses.

These quotations do nothing but increase the vexation, unless we draw from them a conclusion applicable to similar instances. The conclusion is this: The minimum of desirability is carefulness, in every bit of writing or printing, to avoid ambiguity by connecting with the hyphen, or “running in,” words that join to make a new sense-unit. And since this is necessary, for sake of sure intelligibility, we can go a step further and assert that it is worth while, “good business,” to endeavor to formulate simple rules for the governance of compounding. A scientific code, reduced to the utmost degree of simplicity compatible with workability, reduces the difficulty and greatly increases the safety of the writer against being misunderstood.

I once knew a very smart proofreader who frothed and fumed over an office rule calling for diæresis in words like “coöperate.” He would have none of it; nor would he tolerate hyphenization, “co-operate.” “If the folks who read us,” he said, “want to read ‘coop-er-ate,’ let them. They aren’t intelligent enough to bother with.” Clever, but superficial. Revolt of the highbrow lawless. The reader’s intelligence can not properly be required to take the place of the writer’s integrity.

Just for enlightenment, suppose we look through another recent novel, one in which any reader, whether he had ever before given a thought to the hyphen or not, would be bothered, because this book is so peppered with them that the occasional omission becomes painfully conspicuous—like the loud silence when a boiler shop runs down. The book is “The Convalescents,” by Charles F. Nirdlinger. We have not made a scientific analysis of its usage in compounding, with statistical tables; life is too short. But notes jotted down as we read the book give us these examples:

“Marshmallow,” but “thistle-down.” “Musical-comedy,” but “lunar eclipse.” “Mis-step,” but “misconstrue.” “Income,” but “out-go.” “Graduate-nurse” on one page, “graduate nurse” on another. “As a sort of mental exercise,” and “That’s where the mental-exercise comes in.” “Hulla-balloo” (with a hyphen), but “humdrum.” These promise richness for the critically disposed.

Combinations of adjective and noun, with the hyphen: “Grand-opera,” “reserve-strength,” “whipped-cream,” “male-specimen,” “beaten-eggs,” “rocking-horse,” and even “cold-consommé” and “drawn-curtains.” But “naked eye,” “medical profession,” “country banker” and “night air.” The well known and much admired pudding appears as “floating island” and as “floating-island.” And there are “wicker urns” and “wicker-cages.”

Another frequent combination where the question “To hyphenate or not to hyphenate” comes up to vex the mind that rules the hand that guides the pen is that of two nouns. Mr. Nirdlinger writes “court-scandals” but “Bible beauties,” “train-journey” but “telephone messages,” “earth-quake” but “oatmeal,” “key-board” but “newspaper,” “trade-rivalries” but “laboratory experiments,” “girls’schools” but “fiddler’s luck,” “honey-moon” and “fire-place,” but “handkerchief” and “headache.” If “opera-date” needs a hyphen, why does he not give one to “steamer date”?

What is the structural difference that makes “midnight” one word in this book, “super-man” a hyphenate? Why do we get hyphens in “out-stretched,” “forth-right,” “common-place,” “mis-step,” and not in “interposed,” “otherwise” and “mischance”? Why the hyphens in “radio-active” and “psycho-analysis,” and not in “radiograph,” “radiometer”



and, for that matter, "physiologically"? Separation of vowels at the end of one element of the compound and the beginning of the other might be supposed to have been an object, except for "radiometer."

Mr. Nirdlinger writes about "an ever-widening grin" and "widely-advertised altruism," so that we might suppose he would rule hyphenization for all compounds of adjectives with adverbial modifiers—until we come upon "a too serious consideration."

So, too, encountering one instance after another in which two nouns are hyphenated, we begin to be complacent toward it as a style for the book—until we are confronted by "chintz-bag." A bag made of chintz would be a chintz bag; two words, the noun "bag" and the word "chintz," most frequently used as a noun, but here employed with perfect adjectival sense. A chintz-bag would be a bag to hold chintz, as a brief-case is a case for documents and the expression "a brief case," no hyphen, would convey an entirely different meaning.

The present writer's father, F. Horace Teall, most of whose work on the use of language was first published in *THE INLAND PRINTER*, attempted to formulate a scientific system of compounding; and he came nearer to making a complete and wearproof classification than any one else had ever done, and about as near as any one ever will. He rejected all bases and criteria except the grammatical. He stated three principles and seven simple rules, and then he compiled his list of more than forty thousand compound words.

Naturally, and no doubt offensively to no one, the patient toiler's son—and the making of "English Compound Words and Phrases" was a monumental labor—considers the result of the patient toil worthy of highest honor. Let no reader of these pages think him, of all men in the world, ready to say or hear a word against that book—as an achievement in the science of language! But the father was a specialist, a scientist in language, a lexicographer; and the son is none of these—albeit an appreciator of good usage, a friend of grammar (which has not as many friends among non-specialists as might be wished), and a fairly earnest seeker after ways and means of encouraging among the multitude such appreciation, friendliness and seeking.

We can not all be specialists in language! Some of us are so busy using it for other specialties all the time that we have all too little leisure for study of it, even as a tool. Our knowledge of the science is like our knowledge of the stars in the sky, of the metals and minerals in the earth, of the creatures that live on the land or in the water. We can not all be astronomers, geologists, biologists, but we need them, they serve us, and even when they are most scientific and least understandable to the non-expert in their sciences they are useful to the masses of mankind. The results of their studies percolate through the common mind.

Scientific compounding of words is beyond most of us; even those of us who write for a living. We are glad that there are men who devote professional study to it; their work, like that of the other scientists, must constantly raise the level of common knowledge. Perhaps the science of words and grammar is less capable of exactness than are the physical sciences; but the spirit in which its devotees labor is the same, and their existence has the same justification: the strengthening of man's mastery of his world.

However discreditable and regrettable the fact, it is a fact that few persons are willing to give time to the learning of rules for compounding, and not many more are willing to take the trouble to go to the dictionary or a special list to resolve a momentary doubt. The line of least resistance is the most traveled; we compromise, we trim and bluff and sidestep, we blunder and muddle through, somehow. Sometimes we pooh-pooh the language specialists, call them cranks, refuse to listen to them. Sometimes we "cover up" by pro-

fessing superiority to the rules, proclaiming ourselves children of the living hour, denying the past and the logic of growth, and aver that we are past the English language stage and are now making a language of our own, the American language. A pitiful pretense; scant covering for the nakedness of our minds!

The work of the scholar would be more fruitful if there were more receptivity in the public mind. People who use the language every day are strangely indifferent not only to the niceties of usage but also to the essentials of good expression. Indifference and ignorance are clay to the cultivator; a soil that can not be aerated and impregnated. If the hero is one who persists when hope of victory is withheld, the man who devotes his life to the preaching of the Gospel of Good English is heroic.

But—getting around at last to practical application of these reflections on the mystery of compounding—those of us who can not study the hyphen heroically and who have neither the ability nor the desire to become recognized authorities on its scientific use, but who do want to write and print intelligibly as well as intelligently, can do much for ourselves, and for those who read what we write, in personal correspondence, in business or professional letters or reports, or in manuscript for the press, if we will but submit ourselves to these three rules:

- 1—Avoid ambiguity.
- 2—Use hyphens only where the simple grammatical relation has been changed to make a new sense.
- 3—Be consistent in practice.

### QUALITY AND PRICE

A buyer of printing approached the editor of *Printers' Ink* with the question, "Do you think it is possible to buy quality printing on a competitive basis?" Here is the editor's answer:

"It is not possible to buy quality printing on a competitive basis. The printing craft is like every other branch of industry. Automatically, by adhering or not adhering to certain standards, printers group themselves into different classes—cheap, pretty good, good and high.

"Almost never can a cheap printer do good or high-class work. And the high-class printer who tries to do cheap work almost always loses money. Not only that, but he is extremely likely to do something else—create the impression in the minds of his workers that he has two standards; one for customers who want high-class work, and are willing to pay for it, and another for those who don't—and aren't.

"One of the most successful buyers of printing we know—a man who buys high-class, good and cheap printing—places practically all his business with three printers, each of them peculiarly equipped to do the sort of work he turns over to them. They tell him about what the work will cost; and their bills are just as likely to be below as above their estimates. This man happens to be a pretty shrewd judge of printing values. Almost never does he question an invoice, but the men with whom he does business know that while he may overlook one mistake, three will end a relationship which is profitable and pleasant to all concerned.

"It is only fair to say, however, that relationships such as this are not brought about overnight. Time is a factor. More important than that is a desire, on both sides, to play fair."

### HIS EXCUSE

Judge (sternly)—What excuse have you for this dark crime you have committed?

Prisoner (humbly)—Environment; I worked for Cut-Rate Sam, the printer.

Judge (mildly)—Probation allowed.



# NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

## How to Gain Circulation

In nearly every newspaper gathering or convention where shop talks are encouraged we have noticed that one particular subject interests the publishers more than any other, that of increasing circulation, the all-important factor in the service and influence of the newspaper of either large or small field. Many years of experience and the actual trial of about every method that has ever been used, makes the writer recommend to these newspaper gatherings that good solicitors and salesmen of subscriptions are the best bet. With the smaller newspapers, if the proprietor or head of the newspaper can get out into the field and do his own soliciting, the result is best and most permanent. Note that we say "good solicitors." We have had some alleged solicitors who were mere mountebanks, scalawags and four-flushers, who did the newspaper more harm than good and cost a lot of money.

Now, where is one to get "good solicitors"? That is always the question. Our answer is that such a solicitor is some one in your own community. We don't know who he or she may be, and possibly you do not, but the person is there — unless your community is different from any other where newspapers are usually published. In agricultural communities there is invariably the "retired farmer," or the farmer who has been forced by illness or circumstances to live in town, and who has become mighty tired of his inactivity. We would not say that all such retired farmers would make good solicitors of newspaper subscriptions, but very often you find among such men a reliable solicitor. We have tried it several times, and after a little experimentation the best sort of man for the job has been found. It may take a season or a year, or two or three years, to uncover the man wanted, but he is there. Years ago we arranged with a farmer occupying a small acreage who did not work very hard to handle it, to take his team in the fall and drive the county for us. He made slow time, but he made good progress in the way of business. He knew most of the farmers of the county. He was one of them and could talk their language; he was interested in their stock and crops; he was agreeable company and friendly with the housewives. He was invited to stay frequently for dinner or supper and over night at some places. He usually got away with some back subscription paid or some new name added to the list, and each week he reported with a list of twenty or more good names, and more than enough cash to pay the small salary he received. He often remarked that he did not see how it paid us to hire him, and he meant it. But year after year those friends and subscribers he made for us paid us in large dividends for the time and expense of his efforts, and we cashed in on his work for many years.

Occasionally some extraordinary man of this class may be found. We have in mind one man who "retired" from the farm and got most heartily tired of his change. He took the job of soliciting for the county-seat weekly, and for several

years added to the prestige of the paper so that it will never wear off. He was a stockman and farmer, knew breeds and types, talked in any farm language, and could write the news of the farms he visited. There was the real find — a man who could visit farms and see the news value in his visits. He conducted a page in the paper regularly, and that page soon became filled with small advertisements of pure-bred stock, of products of farms specializing in one thing or another. After a time his department crowded over into two pages, with frequently large sale advertisements occupying other space in the paper. He made friends and money for the paper, and his fame extended all over his State as a man of newspaper ability, though that was the last thing he suspected.

Another case in mind is where a young business man who had not been very successful took on a canvassing job for a good county-seat paper. He drove the country districts and made some headway, got acquainted and gradually developed into an expert on farm topics and live stock, until now he is recognized as one of the best "field men" at public sales in his own and adjacent counties. He has been going the rounds for his paper now for several years and has developed his job into a permanent situation with much satisfaction and a great deal of prestige both to himself and to his paper. His ability in this line was never suspected when he entered upon the work.

Thus we say that the man who is your best subscription solicitor and business getter is right in your own community, but you can't find him without trying and experimenting.

In our judgment, gaining subscriptions through contests and premiums, through puzzle pictures and by way of prizes is seldom of the lasting benefit that is gained by personal solicitation and by advertisement of the advantages of the paper. For quick results, or for needed cash sometimes, the voting contest is justified, but it is expensive, is hazardous in many ways, and sometimes leaves a bad taste in the community, even though most carefully conducted. And in these observations we usually find that newspaper publishers at conventions and gatherings agree.

## Merchandise Survey Reveals Facts

A very interesting merchandise survey was made recently under the auspices of the Des Moines (Iowa) Advertising Club to ascertain some facts regarding the marketing done by people who read newspapers.

In this survey the total number of questionnaires received from people in the city and its vicinity was 558. Thirty-five per cent of the replies were by men and 65 per cent by women, in answer to various questions. Some of the results may be interesting to readers of THE INLAND PRINTER:

Fifty-five per cent of those replying owned automobiles, and the different makes owned were stated.

Question 1 was as to whether they make it a practice to read advertisements of department stores, clothing, shoe, fur-

niture, ladies' ready-to-wear and other stores. Eighty-seven per cent replied that they read department store advertising; 63 per cent grocery, and from 48 per cent to 57 per cent other store advertising.

Question 2 was whether they read the advertisements because of: news value, price comparison, suggestions, or for style information. Seventy-seven per cent said they read such advertising for price comparisons; 61 per cent for suggestions; 46 per cent for news value, and 45 per cent for information regarding style.

Question 9 was "Do you believe retail advertising is of benefit to the public?" Ninety-eight per cent said yes; 2 per cent said no. As to why they believe so, 24 per cent said because it was suggestive; 22 per cent said it saves time and money; 12 per cent said it shows progress; 11 per cent said it is educational, and so on.

"Do you believe advertisements are, as a rule, truthful?" was question number 11. To this 82 per cent replied that they thought them truthful; 12 per cent said no, and 6 per cent thought they might be exaggerated.

Question 12 asked that replies state specific instances of advertisements that were untruthful, and sixty-seven instances were cited. Their complaint was: "Quality and quantity misrepresented," "price misrepresented," "blind advertisements," "patent medicines," etc.

Sixty-four per cent stated that when shopping in response to advertisements they usually purchased the article advertised. Those who did not so purchase said the goods were inferior, or not as advertised.

Another question, "When buying at stores, are you most influenced by service, price, habit, custom, quality, courteous treatment or personal acquaintance?" Thirty-three per cent said quality, 66 per cent said price, 61 per cent said courteous treatment, 57 per cent said service, and 17 per cent said personal acquaintance.

Truthfulness and clearness are the most appealing elements in an advertisement, attractiveness next, and the opportunity offered for saving money third, according to the replies.

The departments of a paper, in the order of their interest to the reader, were indicated to be as follows: Local news, national news, editorial, advertisements, personal or society news, comics and sports.

While the survey mentioned may be of value to the advertisers and others making up the membership of the advertising club, the replies should also be of value to the newspapers as a sort of instruction to them in preparing and presenting matter for their readers. It is also convincing to a degree that advertising as it is presented in these modern days carries a distinct news value to many readers. And as it does this, newspaper advertising is most certainly the best of all advertising for direct results.

#### Fewer Newspapers and More Consolidations

It is often better that capable printers and publishers should work for wages than to try to conduct small newspapers in places where there is no real field for such publication. That may sound like drastic comment, but it is the truth. A young man wrote this department recently asking about the matter of starting a newspaper in an eastern State. He said the newspaper now there did not meet the demands of the people of the community, and he proposed to start a second paper, though there was not good and sufficient room for one. He asked how much money it would take to start such a paper and what would be required. We advised him that it would take near \$10,000 to make a real newspaper to compete with the one there, and that future additions to the equipment must then be made. We also told him that considering the interest charges and the depreciation on his plant, the rent, heat, light and power, and other fixed charges he must meet, the chances

were he would not be able to make anywhere near enough money to equal the wages he could earn as a printer in any good shop. And isn't that the truth? There is usually a false idea of the demands of a community for a second or third newspaper. Such demand doesn't exist. There may be a demand for a better newspaper than the one in the field, but that would only indicate that the owner ought to sell out or get new blood into the business before it decays. More small newspapers are finding their local fields waning and disappearing than are finding them widening and enlarging. Likewise, many dailies are finding that interest and upkeep on their property amount to more than the profits their field will return. Consolidations are the result, and usually with satisfaction to the communities and to the owners. Better newspapers, not more of them, are the demand of the times. Good printers and editors who can command high wages now are missing it when they think of starting new projects or of entering a competitive field where there is not room to expand.

#### Observations

Some of the publishers in Wisconsin are voicing a demand for more and better newspaper organizations. The State has a fairly good and active organization, but district organizations are now suggested. Districts, composed of several counties, afford the basis for some most effective organization among publishers. There the problems as between competitors can be ironed out, and there the friendly interests of all can be promoted better even than in the smaller county organization. The district comprising several counties is one of the best ideas in newspaper organization.

The *N. E. A. Bulletin* calls attention to the fact that in Minnesota in December a new law will go into effect whereby all billboards, signs and other impedimenta on the highways shall be prohibited, and county authorities will have them removed. If the same law were in force in all other States it would be a good thing. The motorist is more confused than benefited by any such signs, while the advertiser who wastes his money on such devices is discouraged about results from any kind of advertising. This is a detriment to the newspapers and publications, which are the only real and close-up advertising that the people are able to absorb.

News-print made of saw-grass is a new product now being manufactured in Florida. A copy of the *Florida Publisher & Business Printer*, published at Clermont, Florida, illustrates the machine used for gathering the grass for the pulp mill at Leesburg, and describes the process of manufacture. It states that the print paper produced so far proves to be better and tougher than ordinary news-print, but that the color is not yet what it will be when the process is perfected. At least, it affords a prospect of relief from the scarcity of wood pulp.

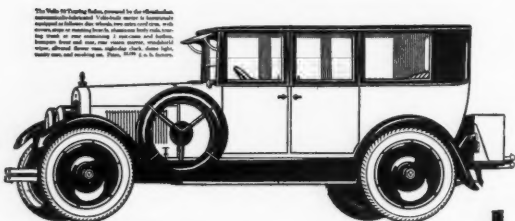
We notice a considerable expansion in the classified or want ad. columns of country newspapers generally. There is no feature of any newspaper that affords a genuine service to more people than does the classified section. English and Canadian newspapers often make this the chief feature of their publications. Often we see such newspapers with the classified advertising prominently displayed on the first page. It is regarded as a circulation builder more than as a revenue producer, but it may be both. While we do not favor the front page idea, we observe that some very fine community papers are making the classified section prominent on other pages. In this connection we wish to advance the idea that the rate for classified advertising in even small newspapers does not have to be 1 cent a word. A rate of 2 cents a word, or of 10 cents a line, will result in just about as great a volume of business if the service is properly pushed and advertised.





CHASE H. DAY, St. Francis, Kansas.—The *Herald* is a mighty fine little paper, the first page makeup and the print being excellent. A few more items with good heads on the first page would help in making it appear more interesting. This end would be achieved if the small single-line machine-set headings were just a little larger. As composed, they can hardly be said to stand out. Advertisements, also, are very good, although in some of them the body is set about as wide as the border permits, while they do not fill out in depth as much as they should for a nice and effective distribution of white space.

# VELIE



## Now Thousands are Driving the Velie

It's mounting popularity is today's marvel in motoring circles



Every time you sell a car you make a friend

The huge percentage of Velie owners who report when they were a new car in its ownership.

But the new Velie, mounting all former advantages and adding to them the Velie 30 are taking the factory's production and producing, by reason and work, a new leader in the motor car field.

"Here you see the Velie motor," that's the word that's going around among motorists everywhere. For the Velie 30 motor is the latest topic of conversation in the automobile field today. Not all these comments are favorable to Velie—compare them to the motor car.

They have to, in their own interest, discuss the merits of an engine that is at least ten years ahead in design, while there is no immediate prospect of anything in its price class to compete with it.

Here is what you think: This is the motor car of the future, the engine system, forward-looking and even to the point of view, is adapted from the engine and has been featured previously only on a line of the most expensive cars.

And this is the engine that is delivering to thousands of Velie owners from 20 to 25 miles in the gallon of gasoline.

There must be some reason for the tremendous increase in Velie popularity.

If you want the real facts about motor and car value in the medium-priced field, talk with a Velie 30 owner. He knows.

Now is the time to enjoy your closed car

In the Velie line you have your choice of three handsome four-passenger models—the standard Sedan at \$1,095, the Touring car at \$1,245 and the completely equipped touring Sedan shown above at \$2,015. (All prices f.o.b. factory.)

Come in and see these remarkable cars today—get behind the wheel and prove their capabilities. Don't miss the best of this wonderful touring season.

### GILTNER AUTO COMPANY

110 West Main

OTTUMWA, IOWA

Phone 2387

Characteristic advertisement from the large "Motor Section" of the Ottumwa (Iowa) *Daily Courier*, one of the largest and best special editions that have ever been published in Iowa, or anywhere else for that matter.

In such instances, an example being the advertisement of the Taylor Motor Company, the type should have been set in a narrower measure. This would increase the white space at the sides while decreasing it from top to bottom, thereby distributing it more equally.

*Lassen Advocate*, Susanville, California.—The print is too pale on some pages and blacker than it ought to be on others. The advertisements, while satisfactory in arrangement and display, are weakened in effectiveness by borders that are too prominent. White space is poorly apportioned on some, a notable example of this kind being the Westwood advertisement in your April 13 issue. The main display of this large two-third page advertisement, set in twenty-four point extra-condensed Century bold capitals, is entirely insignificant and not at all in proportion to the size of the advertisement and the importance of the statement. The advertisement is crowded at the top and open at the bottom; it is not at all well balanced in respect to whitening out or with respect to the symmetrical arrangement of the several units, or parts. On the May 18 issue we note that there is a large single-column news-heading at the top of each column of the first page, and, while there is some distinction between adjacent heads, there is hardly enough. This is true, especially, since there are no heads of consequence in the lower part of the page, so we get the effect of a band of color across the top of the page that is not at all pleasing. Besides, the arrangement of heads so close together confuses the reader.

*Carmi Tribune-Times*, Carmi, Illinois.—Your "Progress" special edition of seventy-six pages is an achievement for a publisher in a small town, of which all of you may feel proud. The results you have achieved in printing halftones on print stock are remarkable, especially since the plates are not so coarse as are usually made for print paper. In arrangement and display the advertisements are very good; indeed, the only thing that detracts from them is the use of different type faces in the same display, particularly when the faces so combined are of different shape and altogether different in design, as, for instance, condensed block letter and roman of regular shape. It is astounding what a difference harmony in type will make. Take almost any advertisement that does not please because of the use of incongruous type faces. Reset each line and place each illustration in the same identical spot, using only one style of display and one style of body type, and a marked improvement is the result. We imagine, with the volume of advertising which this issue contains, that you brought out faces which you do not regularly use and that, as a rule, the advertisements are more attractive. As it is, good arrangement and display along simple lines save them. The initial pages of the various sections, as well as the first page, are excellent, in fact, they run the print a close race for the honors.

JOHN P. KEATING, Milwaukee, Wisconsin.—The problem of deciding upon the proposed change in the dress of the *Journal* is not difficult, considered from the standpoints of attractiveness and legibility. The trouble comes from our lack of knowledge as to how important you consider the losses in amount of reading matter you will be able to get into a page upon making either of the three suggested changes. To increase legibility, when the face in use is already legible, involves either a larger face or leading, so we quite naturally assume you anticipate some loss in volume of matter it is possible to get into a page. From our point of view a middle course in your problem is advisable. Certainly all three of the proposed changes are improvements over the present plan of setting the news matter seven-point solid. This is not open to the least argument. Considering that two-point leading of this seven-point would involve the loss of twenty inches on the first page, without giving anything to compensate for it that the other two suggested changes do not provide, we will eliminate consideration of that proposal. That leaves the decision between seven-point on eight-point body and eight-point solid. Here it becomes a little more difficult. The seven-point (one-point lead) looks open, pleasing and inviting, more attractive than any of the other pages, and, as you state, involves the loss of twelve inches over the present style. To change to the eight-point solid would mean a loss of two inches more, a difference that we would say is of no consequence. Which shall it be, then, the more open and pleasing seven-point leaded one point or the more compactly set larger face, which, considered type for type, is more legible? Remembering that the leading of the seven-point adds to its legibility the difference in legibility between the two is not equal to the difference in size. We will not quarrel with you if you change to the eight-point solid, but we rather hope you use the seven-point on an eight-point slug.

*Clarksburg News*, Clarksburg, Ontario.—Of the fourteen columns in your paper printed locally (two pages, seven columns) about three are news matter, the remaining eleven filled with advertisements. That is not right. About half the space of the paper should be made up with news, certainly not less than a third at the worst. The rate for advertising should warrant that proportion of news. Advertising in a paper containing little news is not worth a great deal;

### Safety Costs Money!

There is a difference between investment and speculation. Safety, therefore, is a factor in every investment and the investor who is not willing to pay for safety is not willing to get anything for his money.

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An unusually interesting and effective use of illustration, also of whitening out and balance, in advertising for one of America's leading financial organizations.

the news in a paper is what causes people to read it, and so to read the advertisements. Space and circulation are of little consequence if a paper can not prove reader interest. Now the advertisements are not good ones either, although the same arrangements if set in good type faces, with pleasing borders and more white space, would be very satisfactory. The Walker Brothers advertisement is an ugly thing. Overlarge and bold types—crowding right up to the ornate borders—result in something that can be read, of course, but it is not a piece of work of which a printer could possibly feel proud. We do not doubt that readers interested in tractors seeing the paper would read this advertisement, but how would such an advertisement strike the people who do not read the paper at all, or only occasionally? Advertisers have a very live interest in the news quality of the paper they advertise in. Some of the better-grade magazines do not aggressively solicit subscriptions, even though they want the largest circulation possible, for the sole reason that they realize a subscriber who does not read the publication is a liability far overbalancing the amount he pays on subscription. The big part of their receipts comes from advertising and they know they can not carry a big list of non-readers and continue to get the advertising. There's a point in that for the smallest paper in the land; the gist of it is "get out the very best paper you can."



## Printing in Hawaii

BY DAVID WEISS



THE scant information extant on early printing in the Hawaiian Islands tells little more than the struggle between the newly arrived missionaries and the Boston typefounders. The missionaries were puzzled as to what to do when on arriving at Honolulu they found that their preciously few fonts of type were of little value for the reason that the Hawaiian language contains but twelve letters—five vowels and seven consonants—and several accents, and that the other fourteen letters were practically useless, at least, as far as the Hawaiian language was concerned. From 1820 to 1855 twelve pioneer companies reached Hawaii from New England. At least four of them are known to have brought a printer, type and a hand press with them. The first party arrived on the brig *Thaddeus* from Boston, landing at Honolulu on April 19, 1820, after a tedious voyage of 164 days, a trip which is made today in less than ten days. Records show that Elisha Loomis and his wife were the first printers on any island in the Pacific. In traveling to Hawaii the missionaries were indeed fortunate in having the companionship of three boys who were returning to their native land, and from them the missionaries received their first lessons in the Hawaiian language. And no sooner had the Americans learned a sentence than they immediately set it in type in the Hawaiian language, "God is love."

A long verbal combat followed between the missionaries and the typefounders in Boston. In ordering new fonts of type the missionaries tried to impress upon the typefounders that they wanted only the capitals and lower-case of the vowels A, E, I, O, U, and of the consonants H, K, L, M, N, P, W, as well as certain accents. But the founders could not be convinced; they could not understand how any alphabet using English characters could have but twelve letters. They continued to send full fonts of type, forgetting the accents, and when the type finally arrived—and it took more than five months for a shipment—there was nothing to do but dump the useless characters, and set to work on the Hawaiian Bible, omitting all accents. To this day the Hawaiian language uses no accents whatsoever.

Of Polynesian origin, the Hawaiian language has several peculiarities, which undoubtedly will be of more than passing interest to American printers. In the first place, A and K are the letters most frequently used. Every syllable ends with a vowel, which is usually repeated, as in *Ka-me-ha-me-ha*, *Ho-no-lu-lu*, *hu-la hu-la*, *Like-e-like*, etc. Words may be separated only after a vowel. Pronunciation, with the exception of i, which is sounded like ee in seed, is practically the same as in English.

Considerable was the disappointment when Mr. and Mrs. Edwin O. Hall arrived with the Seventh Company, on the ship *Hellespont* from Boston, on June 6, 1835, and it was learned that the long-awaited hand press could not take on the four-page weekly then being printed. When Mr. Hall realized this fact he left for Oregon, and there set up the first press west of the Rocky Mountains.

Hawaii's first printing was done in a grass hut, on a Ramage hand press, which, unfortunately, has disappeared from the islands. On January 7, 1822, at his inauguration, his "Excellency Governor Kiamoku," later called "Governor Cox" for short, with his retinue robed in full regalia, struck off the first printing done on the islands. It was a single sheet and contained the Hawaiian alphabet. A year later the press

was moved to a small house built entirely of coral, which to this day stands as the oldest building in the territory. What is believed to have been the first periodical west of the Mississippi River was printed at Lahainaluna, appearing on February 14, 1834. The *Ka Lama Hawaii* (Light of Hawaii) was a four-page, 8½ by 11 inch weekly, devoted chiefly to teaching Christianity and the first rudiments of hygiene to the natives. Next the missionaries printed the *Owhyhee Spelling Book*, and taught a few of the more intelligent Hawaiians to work the hand press.

The most difficult of all undertakings was the printing of the *Palapala Hemolele* (the Bible), set in ten-point roman. A shortage of a's and k's made this a difficult task, as only two pages could be printed at a time. The type from these pages was distributed and the next two pages followed, until the Old Testament, consisting of 887 pages, and the New Testament, of 520 pages, were finally completed in 1837.

The first Catholic missionaries to print on the Sandwich Islands, as Hawaii was formerly called, were the French. They too brought with them type and a hand press, but on starting to print their first catechism they found they were not only short of a's and k's, but had no w's at all. So they used v's for w's, and went on with their work.

Now that a brief account of early printing has been given, the readers of *THE INLAND PRINTER* may be interested in a few of the vexing problems the printing industry faces in Hawaii. On visiting several of the larger establishments in Honolulu, it was found that most local plants were as thoroughly and modernly equipped as any on the mainland. Both the *Star-Bulletin* and the *Advertiser*, the first an afternoon, the second a morning paper, have splendid job plants, which are kept separate from the news equipment. Both have modern engraving departments, complete binderies and up-to-date color presses; and both print jobs ranging from visiting cards to bulky law books. Then there are the *Paradise of the Pacific* and the *Mercantile Printing Company*, two complete job offices doing excellent work. The former plant issues the *Paradise of the Pacific*, a most beautifully illustrated monthly, containing as accurate and attractive colorwork as is done anywhere on the mainland. It is obvious, then, that local printers can not be said to be handicapped by the lack of physical equipment.

Notwithstanding the fact that local concerns are fully equipped to handle every sort of order and that their nearest competitors are 2,100 miles distant, still a large amount of work, consisting of lithographing and counter-sales books, is sent to the mainland, especially to San Francisco. One publisher recently said he can send his large jobs to New York city and after paying the freight he still has the work done at a lower price. Why this condition? After some investigation it was learned that although local wages are considerably less than those paid to printers on the mainland, yet prices charged for printing are, on the whole, slightly higher. The chief reasons for this discrepancy are that local printers must pay heavy freight bills, since practically every ounce of material used in printing must be brought from the mainland, and because of this printers are compelled to keep on hand large stocks of paper, inks and other materials, thus tying up considerable capital on which interest must be realized. Then, in the writer's personal opinion, Hawaiian-trained printers are neither as thorough nor as efficient as their brothers of the mainland. Having worked at the case in the States, and in Hawaii, the writer speaks from careful observation.

How to get and hold competent compositors — that is the major problem of the industry. There is practically no *haole* (white) compositors to draw from in the territory — only Englishmen, Germans and Americans being considered members of the Caucasian race. When a skilled compositor is needed he must be brought from the States, and he must pay his own fare. And since there is always a shortage of help, overtime is the general rule, almost every night, Sundays, and even holidays. Linotype operators have been known to draw as high as \$125 a week, and hand men over \$90. Surely this is a killing pace, even for the strongest of men. Native Hawaiians have shown little aptitude for typography, and the same thing can be said of the younger generation. The writer has been told that there is not one Hawaiian who can be called a first-class typographer, though there are about six competent operators of that race. Their tastes incline more toward machinery, and there are several who are considered as first-class color pressmen. The Portuguese are little better, and only a few of them have made good as compositors. There are a few part Hawaiian and part Chinese printers, but they are employed chiefly on the less intricate jobs. With a few exceptions American firms do not employ oriental printers in their mechanical departments. But enough of the oriental printers, especially Japanese, have learned the business, either in Hawaii or in Japan, and operate several large establishments, and because they underbid American firms they do a large amount of English printing. Moreover, there seems to be some sort of general dislike for Japanese printers, and for that reason there is not a single Japanese compositor employed by an American firm on the islands.

Why do compositors leave Hawaii? In the first place, the climate, it seems, is such that is not conducive to the average printer's temperament. With a temperature ranging between 87 and 62 degrees, and a humidity that "just gets you," the average printer soon loses ambition. Then, too, he hates the monotony. The wages are, on the whole, considerably less than in the States. Most of the white compositors are union men, though Hawaii is a non-contract country. The cost of living is considerably higher than on the Pacific Coast. Rent is exorbitant, though most of the cottages are little more than shacks hastily boarded together. Food is high, especially meats and dairy products, most of which are imported from Australia or from the States. Not even sugar and pineapples, Hawaii's chief products, can be bought for less than in the States. With the exception of the movies, the printer has no place to go. There is practically no drama, and for music there is only the commonest sort of jazz and the sad and melancholy Hawaiian melodies, which always remind one of a dying race. True, there is a delightful ocean, but most of the beach is coral, and not easy going. Then there is the most vile of all concoctions, "oke," sold as whisky; once a person gets some of it in his system he wants to lie down, roll over, and see no more of the kaleidoscopic sunsets so common in Hawaii. Because of the exclusive social castes, hardly any social life exists for the average printer, especially for the single man. Finally, most of the printers who go to Hawaii do so with the idea of staying only temporarily. They are on their way to the Orient or are out for adventure. Hawaii is just a stopping-off place, an oasis in the wide Pacific. An employer simply can not depend upon most printers staying for more than a year or two, at the most.

Is there any solution to this problem? Yes. It seems that some real effort made to train intelligent young men in the art of the printing craft would help. Otherwise there will always be a serious shortage of skilled journeymen in the territory. Moreover, higher wages should be paid to the few American printers brought from the mainland, and sanitary conditions in most of the establishments should be improved, as few American printers are entirely satisfied with them.

Oriental printing establishments are much more fortunate than their American rivals. They have no labor problem; they do not need to import printers; they train them in their own plants. They have little need for highly skilled mechanics, for all composition is done by hand, truly a slow and laborious process, for as yet there is no linotype machine that sets either Chinese or Japanese. The former language has about 13,000 characters, the latter about 4,000, which makes it impossible for any single manageable machine to contain them all. So all job and newspaper composition must be set by hand. There are four Japanese dailies in Honolulu, two morning and two evening, and each has a job plant which does English jobwork when it can get it. Most of the English, however, is set on the linotype. Chinese and Japanese characters are interchangeable and can be used for either work. Oriental printers are very poorly paid, wages ranging from \$12 to \$25 a week for skilled compositors.

There are over thirty newspapers and periodicals in the territory. There are three English dailies, sixteen weeklies, two semiweeklies, three triweeklies, two semimonthlies and five monthlies. The languages represented are English, Hawaiian, Portuguese, Tagalog and Visayan (Filipino dialects), Chinese, Korean and Japanese.

### THE PRESERVATIVE ART

The average printer, perhaps, is somewhat prone to regard his work as a means to an end, the "end" being the obtaining of a livelihood, and the work being a sort of necessary evil in arriving at that end. Of course, it would be absurd to say that is not an important factor and a principal actuating motive with all of us. "By the sweat of thy face shalt thou eat bread" runs an old dictum, and it is still largely in force.

But there is more to printing than that, and the "sweating" can be made to become a pleasure of itself, if one adopts the proper attitude toward the work.

We have called printing the preservative art because, more than any other force in the modern world, it preserves for future generations the thoughts, deeds, accomplishments and history of the times. It transmits to posterity the recorded accomplishments of each passing age, enabling each rising generation to go on from the point where the last generation left off, obviating the slow and laborious retracing of all the steps previously covered. Thus, and only thus, may mankind progress and advance. How important a rôle printing plays in the advancement of science, literature, art and the general dissemination of knowledge may be partly realized by a review of history prior to the invention of printing, and contemplation of the effects upon the present-day world should printing cease to exist.

Printing is the most effectual method of transmitting thought, and the transmission of thought is the greatest distinguishing characteristic between man and beast.

Is not printing, then, worth while in and of itself? Certainly it is worth the best efforts of those men who follow it as a vocation. And just as certainly it will bring us more pleasure in our work if we strive always to produce better and still better printing.—*The Printers' Hell Box.*

### ONE HUNDRED MILLS

One hundred pulp and paper mills are now in operation in Canada, of which number forty are pulp mills, thirty-three paper mills, and twenty-seven pulp and paper mills. Seventeen are news-print plants. The present progress of the industry indicates an output of 1,500,000 tons of news-print in 1924. This will mean the utilization of over 2,250,000 cords of pulp wood for a single year's news-print paper output in the Dominion.—*Canadian Printer and Publisher.*

## BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

### "The Community Newspaper"

This book discusses the problems of the small-town newspaper; it presents a searching analysis of such a newspaper property and its field of operations, and suggests the application to it of the principles long since established as "fundamental" in connection with industrial journalism. The authors, Emerson P. Harris, and his daughter, Mrs. Florence Harris Hooke, have collaborated most successfully in the preparation of a volume that is not only easy to read but decidedly worth reading.

"The Community Newspaper" deals with the newspaper whose chief concern is the life and development of its own community as distinguished from the larger or metropolitan paper. The field of local newspaper work is one whose possibilities in general have hardly been touched as yet, and the authors have written this book with a view to presenting the lines along which a paper can be developed and maintained as a principal element in a community's life. They carefully show the application to the local paper of all that modern journalism has learned. They first survey the needs of the reader and the community with special reference to the newspaper. In the second section of the book they deal specifically with the editorial contents of a paper which aims to meet the needs outlined in Part I. The vital problems involved in the building of circulation and securing of advertising are covered in Part III. Finally in Part IV they consider the relation of the publisher to his field—including selection of that field, points in policy and management, etc. The volume is a comprehensive handbook of practical information for all journalists and students of journalism whose work lies in the local field.

"The Community Newspaper," by Emerson P. Harris and Florence Harris Hooke; 378 pages; cloth. Published by D. Appleton & Co., New York city. Copies may be ordered through The Inland Printer Company.

### "American Social and Industrial History"

This text book, group eleven of the standard apprenticeship lessons for printers published by the United Typothetae of America, while written primarily for printing apprentices, could be studied with real profit by apprentices in any other trade. By apprentices we mean students who are studying a trade in any vocational school, as well as youths serving apprenticeship in industrial plants. The main theme of the book is that men must not only live, but must live together. Emphasis is given to the three essentials of living together peacefully and prosperously, namely, protection, coöperation and direction. A brief survey of human history shows how all great movements have been based upon these three factors. The place of the printing art in our civilization is quite naturally given special attention, as is also the development of the United States and American institutions, leading up to the complex problems of modern industrial organization. Written in clear, simple style and in a manner appealing and inspir-

ing to adolescent youth, the feature that especially distinguishes this book from the other industrial histories now on the market is the high note of good citizenship, which is well summarized thus in the concluding section: "The good citizen is the man who has learned and practices the art of living with his fellows. He has to meet the problem of living and getting a living, but he has learned that he does not live alone, that he gets his living not from his fellows but with them. His work is a part of the world's work. His pay is his return for his contribution to the general wealth and welfare. The size of the return is proportional to the size of his contribution. . . . The good citizen is the man who makes the most of himself in character, knowledge and ability, and so worthily fills his place in the community of which he forms a part. The ignorant, drifting, selfish master is not a good citizen. . . . The honest worker who does the day's work well, lives a clean life and coöperates with his neighbor is a credit to himself and an honor to the community. To live such a life ought to be the aim of every youth coming to manhood in this land of ours."

"American Social and Industrial History"; 228 pages. Published by the United Typothetae of America, 608 South Dearborn street, Chicago.

### "A Handbook for Electrotypers"

John F. Locke, industrial chemist of Cincinnati, Ohio, has published in booklet form the subject matter of a series of lectures he has given before the electrotypers of Cincinnati. The purpose of the booklet is to place before electrotypers some of the fundamentals of chemistry and electricity as they pertain directly to the electrotyping industry. This booklet may be obtained directly from Mr. Locke, who is an instructor at the Coöperative Printing Trade School, Liberty and Spring streets, Cincinnati. Mr. Locke has also quite recently published a forty-six-page booklet entitled "Punctuation for Printing Apprentices," which serves as an excellent text book for printing trade school apprentices and a general reference book on punctuation.

### "What a Buckeye Cover Man Saw in Europe"

Time was when travel books were the sort of reading matter that stood second to none on the shelf among the best sellers of their day. That was away back in the thirteenth century when Marco Polo wrote accounts of what he saw, heard and felt on his wide and exciting travels. And again in the seventeenth century Jonathan Swift wrote "Gulliver's Travels," which added much to the gayety of the nations and helped the margin of travel books for many, many years. In fact, it might be pretty safe to conjecture that books on travel were very popular until Baedeker's time. Baedeker's guides are chock full of facts; packed with unleaded information on all places of interest the world over. But who wants bare facts? We take our pills sugar coated; we crowd around to



read the history written by the novelist H. G. Wells; we build our philosophy of life on ideas garnered from works of fiction. Away with the book that doesn't afford play for the imagination! Down with the scribe who becomes so engrossed with dry fact that his stuff bores the poor reader! Welcome with shouts of joy the book that can present facts that read like romance. Hail with delight the travel book that carries you along with the traveler and transmits to you the thrills that go with a journey to other lands.

"What a Buckeye Cover Man Saw in Europe" is a book that is more than a mere travelogue; its perusal affords the reader moments of sheer delight. The volume is profusely illustrated and it is beautifully printed by the Hill-Brown Printing Company, Hamilton, Ohio. The major portion of this 190-page book was written by Carl R. Greer, advertising manager of the Beckett Paper Company, Hamilton, Ohio, in collaboration with Thomas Beckett, president of the company. It has been published to commemorate the seventy-fifth anniversary of that concern, a number of chapters at the back of the book being devoted to the history and development of the company. Printers who haven't been favored with a copy might do well to write the paper house for one; it certainly is worth not only a place on the reading table, but what is more, it is worth reading.

#### "The Cost-Finding System of a French Printer in the Eighteenth Century"

"Printers are supposed, for many years back, previous to the development of the modern cost-finding system, to have estimated printing in a hit-or-miss fashion, with little knowledge of the real costs involved. In view of this very general assumption, I was interested to run across a rare French manual on printing, published in Paris during 1791, which devotes considerable attention to the economic aspects of the art. The volume was written by S. Boulard, printer and bookseller, and published under the title of *Le Manuel de l'Imprimeur*. Its subtitle in translation reads: 'A work useful to all who wish to become familiar with the equipment, prices and management of this interesting art; and to any one who wishes to establish a printing office.' In format the volume is an octavo, printed on hand-made paper, the sheets of which are rather uneven in shape and size. The press impression is unusually heavy. My own copy of the book is still in its original binding, boards covered with most attractive marbled paper. The volume is made up of one hundred pages of Arabic numbering, plus one leaf for the title and another for the half-title."

The foregoing paragraph is taken from the introduction to the handsomely printed book, "The Cost-Finding System of a French Printer in the Eighteenth Century," by Douglas C. McMurtrie. The writer has assembled some mighty interesting data that should prove to be of interest to printers who would like to know how this Frenchman two hundred years ago dealt with the problem of cost finding. The body matter of the book, printed on 7¾ by 10½ inch deckle-edged paper, covers only ten pages. It is handsomely bound. Published by the Condé Nast Press, Greenwich, Connecticut.

#### "Constructive Cover Designing"

The paper houses in recent months have sent out a wonderful assortment of specimens replete with practical ideas for the printer, but nothing we have seen lately has so thoroughly and effectively accomplished its purpose as the very handsome volume of cover specimens entitled, "Constructive Cover Designing," published by the Hampden Glazed Paper & Card Company, Holyoke, Massachusetts. Here is a book made up of seventy-six original designs reproduced in color on Sunburst cover paper with an instructive introduction written by Frank Randolph Southard. This book has its

origin in a cover design contest in which more than thirty-five hundred American and European artists took part. The contest called for the use of a specified cover stock of a certain size, and resulted in an unusual showing of versatility by the artists in their suggestions of composition for all classes of artistic expression. No good printing establishment doing book and booklet work can well afford to overlook this beautifully bound (11 by 13½ inches) volume. Copies may be secured by special arrangement directly from the Hampden Glazed Paper & Card Company, Holyoke, Massachusetts.

#### Publication of a German Book Lovers' Society

From the Wilhelm Adam printing office at Chemnitz, Saxony (Wiesenstrasse 7), we have received copies of a volume entitled "Drei Gesänge aus dem Kaiserbuche," by Paul Ernst, and two monographs entitled "Alfred Friedrich Brust" and "Albrecht Schaffer." These works are part of a series of publications issued by the Gesellschaft der Bücherfreunde at Chemnitz, and appear in limited and numbered editions. Their typographic get-up is such as appeals to book lovers and reflects high credit upon the printer. The volume mentioned is printed in old-style Schwabacher type on antique paper and contains three cantos of an epic with which the author essays a history of the German emperors, starting with the earliest and ending the third canto with the death of Emperor Otto. Whether one be interested in the topic or not, one can not but praise the beautifully flowing verses of this epic. The monographs are autobiographies of local personages and our interest therein is naturally only centered on the printing, which is done with a handsome Fraktur italic on a smooth antique paper; the monographs are bound in India tint plate covers.

#### "Profitable Management"

J. Lee Nicholson, C. P. A., has written a volume entitled "Profitable Management" that covers the subject of costs of production comprehensively. This book, unlike most volumes written on this subject, concentrates on the fundamentals in business management and not on details. For this reason, although the material is not new and the subject is not treated exhaustively, it is admirably adapted for use by business men who wish to control their business so as to insure profits.

"Profitable Management," by J. Lee Nicholson; 112 pages. Published by the Ronald Press Company, New York city. Copies may be ordered through The Inland Printer Company.

#### Eight-Page Section Added to Printer's Cost Finder

Fitch Brothers, Central City, Nebraska, publishers of the Printer's Paper Cost Finder, have announced the addition of an eight-page section to the second edition of the Printer's Paper Cost Finder. The special section contains tables of the following: Form sizes for general single-page work; form sizes for four, eight, sixteen, twenty-four and thirty-two (work and turn) page signatures, and also a table of substance numbers and recommended paper sizes. This section of the cost finder may be purchased separately from the publishers or may be secured through The Inland Printer Company.

#### "Color Mixing Guide"

About three thousand colors and shades can be made from yellow, red, blue, black and white. Just exactly how the pressman and color mixer can get the particular shade of color he wants is shown in the booklet entitled "Color Mixing Guide," written by John L. King. This booklet is really a color dictionary and not a complicated chart. By adding a little more of the lighter or darker colors listed in the combinations, approximately ten thousand shades and hues may be obtained.

It is published by the Fine Arts Company, Indianapolis. Copies may be ordered from The Inland Printer Company.



## TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

### Chicago Old-Timers to Honor Memory of Benjamin Franklin

At a recent meeting of the Old-Time Printers' Association, at the Hotel La Salle, Chicago, it was announced that the thirtieth anniversary of the unveiling of the statue of Benjamin Franklin in Lincoln Park will be observed by newspaper and printers' organizations, coöperating with the Old-Time Printers' Association, in whose custody the statue was placed by the donor, Joseph Medill, thirty years ago. Lorado Taft designed the statue. President Thomas Knapp appointed a committee to arrange details of the anniversary celebration, the same committee to arrange for similar exercises commemorating the tenth anniversary of the unveiling of the Old-Time Printers' memorial window in the Henry O. Shepard Public School. Thomas A. O'Shaughnessy conceived and executed the school window in 1914. The committee appointed is composed of the following: William C. Hollister, Senator Medill McCormick, Thomas A. O'Shaughnessy, Bernard J. Mullaney, William Sleepack, Charles S. Peterson and Clara J. Shepard. Plans also were discussed for the acquisition of a tract of several hundred acres of land in northern Illinois, on which will be built bungalows for old-time printers and their families for summer occupancy. An eighteen-hole golf course will be laid out, and a flying field platted. Miss Jane Regan, sister of the late head of the Regan Printing House, James L. Regan, has conferred with the directors of the old-timers' association and has offered a substantial contribution, if the land fund is established.

### Herman W. J. Meyer

Herman W. J. Meyer, president of the Meyer-Rotier Printing Company, of Milwaukee, Wisconsin, passed away on September 11 as a result of a cerebral hemorrhage. Mr. Meyer served his apprenticeship in Milwaukee, and as a journeyman he traveled extensively over the country, working in Denver, Topeka, St. Louis and other places. During this period of ten or more years, he gained an experience in printing which, with his thoroughness in doing things, served to make him recognized as one of the leading printers and typographers of the country. After his travels he settled again in Milwaukee, his home town, and bought a one-platen shop from Louis Schroeder in 1891. A year later he was joined in partnership by Martin C. Rotier,

and together during thirty-one years they built up one of the foremost print shops in the Middle West. Early in its career the Meyer-Rotier Printing Company joined the United Typothetæ of America, and Mr. Meyer soon became very much interested in the work of building up the industry through this organization.

### Pacific Coast Graphic Arts Exposition October 8 to 13, Oakland, California

The Pacific Coast Graphic Arts Exposition will open its doors on October 8 upon the finest display of subjects of paramount interest to printers that has ever been assembled on the Pacific Coast. In the great auditorium of Oakland, throngs of printers and supplymen from all parts of the United States will gather to see what mechanics and science have done to perfect the art of printing. The craft itself will be represented by specimens of the work of leading printers of the United States, shown in the largest space ever devoted to that purpose on the coast. The exposition, which will be in progress for one week, is being held by the California Typothetæ. The details are being handled almost entirely by the officers and directors of that organization, aided by committees for special phases of the work. The committees have handled a vast number of activities and a mass of detail, and have brought the project to a point that already assures success. The craftsmen's clubs of the Pacific Coast are sponsoring the exposition and are taking an active part in the arrangements.

Much interest has been manifested by eastern and middle western printers and a large attendance is assured. Inquiries have been received from all the important cities on the continent and from Canadian cities regarding accommodations. A hundred per cent attendance is assured from the bay cities, and from other parts of California and the other coast States there will be great numbers of people. Dave N. Mallory, exposition director, recently returned from a trip to eastern cities, where he succeeded in securing a number of new exhibits. Mr. Mallory also got into touch with various printers' organizations and came back with enthusiastic reports regarding the interest displayed by printers and supply men.

The annual meeting of the California Typothetæ will be held during the week of the exposition. William H. Barry, manager of the Tribune Press, and a former president of the California Typothetæ, has

charge of the program for the meeting. The meetings will be held in the auditorium building. Speakers of national reputation will be on the program, including leading figures in the affairs of the nation. One day of the week will be "Governor's Day," when Friend W. Richardson, governor of California, will attend. Mr. Richardson, who is himself a printer and who was for many years engaged in the newspaper publishing business, is a member of the California Typothetæ and is also president of the California Press Association. Mr. Richardson will figure in the program of the meetings of the typothetæ and will participate in the entertainment program.

A feature of much interest was announced a few days ago to the effect that the California Press Association meeting will be held in conjunction with the exposition. Governor Friend W. Richardson is president of that organization, and will act in a dual capacity by opening the convention and by presiding at the meetings of his own association. The press association will hold its regular meetings on Friday and Saturday, October 12 and 13, at the Oakland Auditorium. The headquarters will be the Hotel Oakland. A special program of amusements and entertainment will be arranged, the details of which are not available at this writing. The meeting of the press association will be the regular annual meeting, which is usually held in San Francisco in the autumn. There will be business sessions, talks on newspaper topics by leading speakers and by newspaper men. Three hundred newspaper publishers will take part in this meeting.

### Annual Convention of the United Typothetæ of America

The annual convention of the United Typothetæ of America will be held from October 22 to 26 at Washington, D. C., and indications are that this gathering will be one of the most instructive ever held by a trade association. Meeting at the nation's capital will afford the opportunity to visit every nook and corner of the Government Printing Office, the largest printing plant in the world, and the exhibition of the work of the plant which is being arranged by Public Printer George H. Carter is an added attraction.

The program of the open sessions will be decidedly inspirational. Welcome to the city will be extended by the Hon. George H. Carter and W. J. Eynon, former

president of the U. T. A. A message from Hon. Herbert Hoover on the subject of "Helpful Simplification" will be delivered by W. A. Durgin, electrical engineer of high standing and experience, chief of the Simplification Division of the U. S. Bureau of Standards. Judge Ninian H. Welch, well known in Chicago and Cook county, has been prevailed upon to attend the convention and give an address on "The Printer," and printers knowing his powers as an orator are very enthusiastic over the prospect of hearing him. "Is the Word Coöperation

made for other speakers of note, but definite announcements have not yet been made. The "Better Printing" round table for Thursday afternoon will have as its chairman William H. Rudge, New York city, well known in printing trade circles. E. E. Bartlett, of the Bartlett-Orr Press, New York city, will speak on "Respect for the Profession." "Proper Use of Ornament in Connection with Certain Well Known Type Faces" will be well handled in an interesting address by Walter D. Teague, president of the Guild of Free Lance Artists, who is

Wednesday a boat trip on the Potomac to Mount Vernon, where brief exercises will be held at the tomb of Washington.

#### Monotype Kennerley Completed, Says Announcement

From the Lanston Monotype Machine Company comes the announcement that the original Goudy Kennerley is now available on the monotype machine both for composition and for typesetting for the cases. Monotype matrices have been cut in exact duplication of F. W. Goudy's original drawings, and monotype Kennerley will run word for word and line for line with foundry Kennerley. Kennerley is the property of Mr. Goudy, and the Monotype company has secured from him the exclusive rights for its use on composing and casting machines. Printers who, in order to use Kennerley, have been setting it by hand, will be interested in this duplication of the face that will permit of the machine composition of this popular type face. In all, seven of Mr. Goudy's type faces now are on the market or are being prepared for the market by the Monotype company. They are the Goudy Garamont, Kennerley, Kennerley Bold, Italian Old Style, Roman, Bold Italic, and Open.

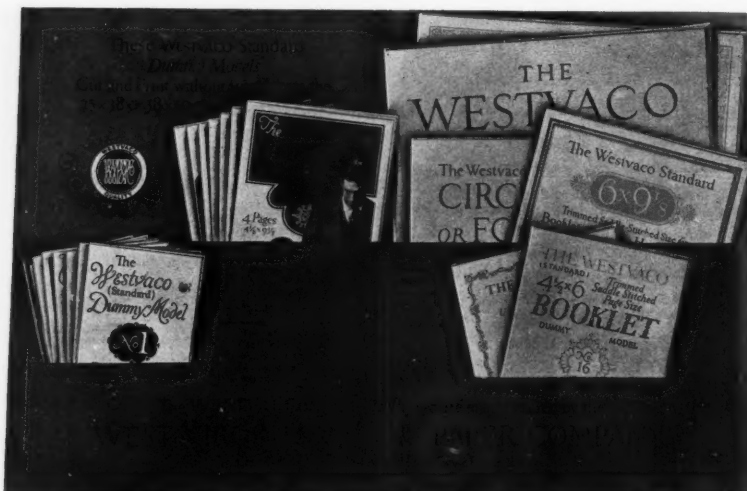
#### Paper House Issues New Portfolio

The West Virginia Pulp & Paper Company, New York city, has recently forwarded to printers a new portfolio of dummy models designed to help reduce the present large number of small items handled by paper merchants. The portfolio contains suggestions for house-organs, booklets, circulars and folders of every description. Specifications of sizes that cut without waste are given, as well as complete instructions on printing, weight of stock, sizes and prices. This handy portfolio will be sent to printers upon request.

#### Organize Group No. 1, Wisconsin Press Association

That Wisconsin newspaper publishers and printers are awake to the needs of the present time, and are ready to go deeply into the work of finding a solution for the problems that confront them in their businesses, was evident from a somewhat unusual gathering which assembled in the city of New Richmond, Wisconsin, on Saturday, September 15. The meeting was called by F. A. R. Van Meter, who acted as host and played the part in the best of style, for the purpose of organizing what is to be known as Group No. 1 of the Wisconsin Press Association.

Mr. Van Meter called the meeting to order at three o'clock, and explained that for some time past a great amount of thought had been given to extending the work being done by the state press association and increasing its effectiveness. It was decided to call the printers and publishers of that section together to have a general discussion and see what could be done toward forming the district organization. Mr. Van Meter then called upon John A. Kuypers, of De Pere, president of the Wisconsin State Press Association, who gave an excellent talk on the work that is being



Portfolio of Dummy Models Recently Issued by the West Virginia Pulp & Paper Company

a Mere Rallying Call or Has It a Practical Meaning?" the subject of the address to be delivered by A. S. Goldsborough, general secretary of the Merchants' and Manufacturers' Association of Baltimore, and chairman of the Baltimore Safety Council, is one that is of vital interest at the present time. E. J. Cattell, of the Philadelphia Chamber of Commerce, a statistician with the ability to make statistics attractive to the ordinary person, has chosen for his subject "The Dawn of a Brighter Day." His talk will be based upon actual observations of conditions seen during extensive travels of many years in this country and in many foreign countries. "Builders or Butchers of Business" is the enticing title for an address to be given by W. J. Phillips, at one time secretary of the Rochester Typothetæ and at the present time general manager of the Southgate Press, Boston. Another eloquent speaker is ex-Congressman J. Adam Bede, and his address, "In the Wake of the World," promises to be a high spot on the inspirational program and is looked forward to by all who have read of Mr. Bede's witty sayings.

The technical and educational work of the association will be taken care of at round table discussions, and a whole day has been set aside for this purpose, starting on Thursday morning with "Education and Human Relations," with Albert W. Finlay as chairman. The discussion will be led by Henry Porter, of Boston, Arthur Morgan, of Cincinnati, and George K. Horne, of Baltimore. Tentative plans are being

recognized as one of the best decorative designers in the country. A delegate from Canada, H. L. Rous, of Rous & Mann, Toronto, one of the foremost typographic artists of his country, will wind up the program for Thursday afternoon, and discussions by leading producers of better printing will follow.

A round table on the theme of "Marketing the Product—Old Markets and New" will be held on Thursday evening. Dr. Rindfusz will open the program with an address on "What the U. T. A. Can Do to Help the Printers Market Their Product," and the discussion that will follow will be led by A. L. Lewis, of Toronto. Allen Collier, an authority on the subject of direct advertising, will speak on the topic "How to Go About Producing Direct Advertising."

Addresses in the open-shop meeting will be by Edward B. Passano, J. Horace McFarland, J. S. Weyl, Francis H. Bird and E. E. Nelson. The closed-shop meeting will be organized as a conference of typothetæ members employing union labor in any department. During the convention meetings will be held by the International Trade Composition branch, the Tariff Printers' Society, the Manifest and Loose Leaf Division, the Law Printers' Division, the Poster Printers' Association, the Secretary-Managers' Association and the Typothetæ Cost Accountants' Association. Entertainment features will not be neglected. There will be a reception and dance in the New Willard ball room on Tuesday night, and on

accomplished and the plans for the future. Harry Hillman, editor of *THE INLAND PRINTER*, was the next speaker, and emphasized the great need for better business methods as well as the closer study of cost-finding in order that printers might be in a better position to secure profitable prices for their product. W. H. Bridgman, cost expert for the state association, told what is being done in the way of service to the members in installing cost-finding systems and giving instruction for their proper maintenance. Mr. Bridgman also dwelt upon the great benefit to be derived from a carefully kept cost system. L. H. Zimmerman, secretary-treasurer of the state association, also told of different phases of work already done.

The meeting then was turned over to a general discussion, the result of which was the resolution to organize as a district to cooperate with the state body. A committee on organization was appointed to draw up a plan, and another to nominate officers. The meeting adjourned temporarily and at six o'clock the call was given to assemble in the dining room of the Beebe Hotel, where a banquet had been prepared. This event was made more enjoyable by the presence of the ladies, who had been entertained at the home of Mr. and Mrs. Van Meter during the afternoon. Following the banquet the ladies were entertained by Mrs. Van Meter at a theater party, while the men remained to complete the work started during the afternoon. The committees were called upon for their reports, resulting in the adoption of a definite plan of organization, taking in the six counties, Polk, Barron, Washburn, St. Croix, Burnett and Pierce. Officers were elected as follows: F. A. R. Van Meter, president; E. E. Husband, first vice-president; W. D. Leary, secretary-treasurer. Other vice-presidents were elected to represent their counties as follows: S. R. Morse, Pierce; O. K. Hawley, St. Croix; Dick Pugh, Polk; R. B. Hart, Barron. Burnett and Washburn counties are to name vice-presidents. H. C. Hotaling, executive secretary of the National Editorial Association, delivered a stirring address, setting forth the benefits to be derived from cooperation and united action. This was followed by another general discussion for the good of the order.

#### Cargill Company Team Wins Printers' League Championship

The base ball team composed of employees of the Cargill Company, printers, engravers and lithographers, Houston, Texas, has won the amateur league championship of the Southwest, for the sixth time since 1907. The Cargill team, the oldest amateur team now playing in Houston, has lost only one league game during the past two years. The team is supported by a very loyal group of rooters composed of other employees who turn out for the games throughout the season. The players shown in the accompanying illustration, reading from left to right, are as follows: Top row, L. A. Stierling, R. A. Fisher, J. L. Twiford, T. M. Lowth, E. M. Mettke, J. K. Mooney. Middle row, J. E. Sternenberg, E. W. McDonald, William Ware, W.

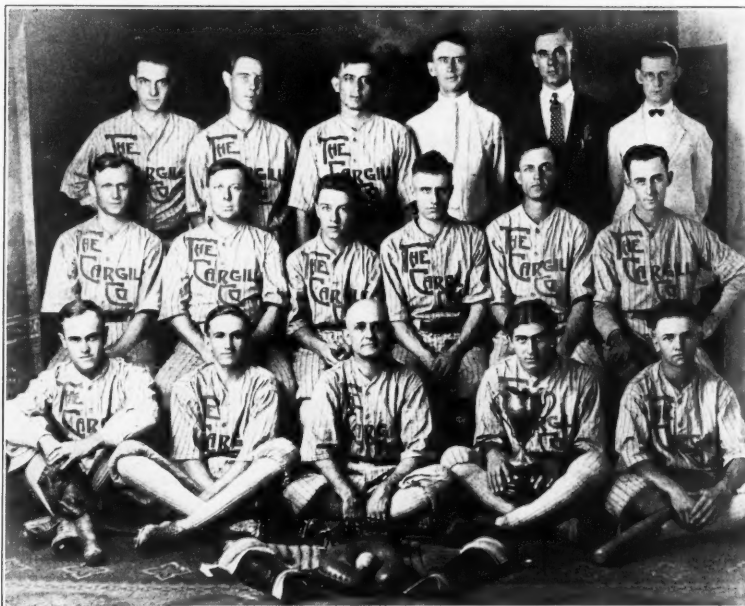
H. Brocker, L. A. Schutze, T. M. Taylor. Bottom row, R. N. Bower, Sam Dyer, F. Clemens, J. Triolo and Chester Anderson.

#### A Visit to the A. B. Morse Company of St. Joseph, Michigan

The editor of this journal, accompanied by James Hibben, general manager of The Henry O. Shepard Company and The Inland Printer Company, had the great pleasure of journeying to St. Joseph, Michigan, and paying a visit to the A. B. Morse Company on Wednesday, August 29. Met by

himself to render the specialized service required in order to show the product in its natural colors.

It must also be said that Mr. Morse has evidently been endowed with the happy faculty of inspiring those who make up the personnel of the institution of which he is the head. Throughout the office and plant it was strongly noticeable that all took not only great pride in the work but also pleasure in seeing that their efforts were directed toward maintaining the reputation of the company.



The Cargill Company, Houston, Texas, Base Ball Team

Mr. Morse, who proved an excellent host, we were escorted over the plant, which is devoted almost exclusively to the production of catalogues and other printed matter for nurserymen, fruit and flower growers, and seed stores. Here we were impressed with what can be accomplished through specializing in a particular line and maintaining a high degree of efficiency. With the plant located in the heart of the fruit belt of Michigan there is no lack of inspiration for high-grade workmanship in the production of color process reproductions of fruits, vegetables and flowers, work which requires a high degree of skill and painstaking care to secure the natural effects, for which the company has gained an enviable reputation, its product going to all parts of the country.

An enjoyable motor trip through a large section of the country around St. Joseph revealed the secret of Mr. Morse's success in building up his business and the reputation it enjoys. A great lover of nature, a thorough student of fruit and flower growing, Mr. Morse has made himself familiar with every phase of horticulture. An expert photographer, he has devoted a great amount of study to securing the best and most artistic effects and then transferring these to paper by the color process of reproduction. Thus he has thoroughly fitted

#### Johnson & Watson Company Erect New Building

Early this fall the Johnson & Watson Company, stationers, Dayton, Ohio, will move into their modern building, which has been constructed to meet the demand for space for the company's commercial and industrial systems and ruling departments. Departments devoted to office forms, commercial printing and loose-leaf ledger work have been included. J. W. Johnson is president of the company and owner of the new building. Other officers of the firm are H. D. Wyatt, general manager and treasurer; H. L. Stephens, vice-president and superintendent, and D. M. Kirkbride, secretary.

#### We Pass the Word Along

The *Typotheta Bulletin* for September 17 carried the following item, which we take pleasure in passing along to our readers: "The widow of one of our deceased members has a bound set of *THE INLAND PRINTER* for sale, fifty-one volumes in all. Here is a chance for some one to get a lot of valuable information at a bargain and at the same time help this widow to get some needed money. For further information write Secretary Hodges of the Minneapolis Typotheta, 506 Fifth avenue South, Minneapolis, Minnesota.



**Miss Linotype Captures Prize**

In London not long ago, at a fancy-dress ball given at the Crystal Palace by the London Society of Compositors, Miss M. G. E. Elliott won a leading prize by ap-



Miss Linotype

pearing dressed to represent a linotype. Her unique costume, as may be seen from the accompanying illustration, suggested multiple magazines and a standard keyboard, and was well equipped with matrices and spacebands. At the top of the wand which she carried was a well known sorts tray. Needless to say the popular young lady was kept busy dancing throughout the evening, with the orchestra producing harmony at the rate of seven lines a minute.

**Direct Mail Advertising Convention,  
St. Louis, October 24, 25 and 26**

The greatest direct mail advertising convention in the history of the D. M. A. A. is scheduled to take place at St. Louis, Missouri, October 24, 25 and 26. The program, which includes a brilliant array of talent, will cover every phase of direct mail advertising. High spots on the varied program include the following addresses and discussions of subjects:

"Overcoming the Distribution Problem," by A. C. Fuller, president of the Fuller Brush Company, Hartford, Connecticut. Discussion led by Homer J. Buckley, Buckley-Dement Company, Chicago.

"Mailing Lists—Graveyards or Live Selling Fields," by C. J. Balliett, Vick Chemical Company, Greensborough, North Carolina. Discussion led by R. N. Fellows, the Addressograph Company, Chicago.

"Elasticity of Direct Mail in the Rubber Business," by L. S. McQueen, advertising manager of the Goodrich Tire & Rubber Company, Akron, Ohio.

"Type—Layout, Hand-Me-Down or Custom-Made," by J. L. Frazier, department editor of THE INLAND PRINTER and advertising manager of the Seng Company, Chicago. Discussion led by A. E. Schaneul, Roeder & Schanuel, St. Louis.

"Helping the Retailer, Helps You," by K. E. Kirby, advertising manager of the Coleman Lamp Company, Wichita, Kansas. Discussion led by S. E. Conybeare, of the Armstrong Cork Company, Lancashire, Pennsylvania.

"Direct Mail Advertising—From Pulp to Prospect," by Charles W. Collier, manager-secretary, St. Louis Convention and Exposition Board Direct Mail Advertising Association.

"Using Direct Mail Advertising to Make Good Will Pay Bigger Dividends," by Tim Thrift, advertising manager of the American Multigraph Sales Company, Cleveland, Ohio. Discussion led by C. R. Wiers, vice-president, De Long Hook & Eye Company, Philadelphia.

"Store Houses of Direct Mail Information," by Dorsey W. Hyde, president, Special Library Association, Washington, D. C.

"How We Sold \$250,000 Worth of Farm Machinery in One Year by Mail," by Lee S. Wilson, sales correspondence manager, The Avery Company, Peoria, Illinois. Discussion led by O. A. Brock, advertising manager, Keystone Steel & Wire Company, Peoria, Illinois.

"Humanizing a House-Organ," discussion led by William Feather, of Cleveland.

"Building a Business from Scratch to Leadership by Direct Mail Advertising," by C. E. Burnett, president, Duro Pump & Manufacturing Company, Dayton, Ohio.

"Planning a Direct Mail Advertising Campaign and Carrying It Out," by G. Lynn Sumner, vice-president, Women's Institute, and advertising manager, International Correspondence Schools, Scranton, Pennsylvania. Discussion led by W. R. Ewald, Campbell-Ewald Company, Detroit, Michigan.

"How to Turn Inquiries Into Sales," by Benjamin Bills, director of sales, American Bond & Mortgage Company, Chicago. Discussion led by W. F. McClure, Albert Frank & Co., Chicago.

"Color—Paper—Artwork in Direct Mail Advertising," by William Bayless. Discussion led by Harry B. Todd, Seaman Paper Company, Chicago.

There will be four departmental sessions, which will give detailed consideration to financial advertising, house-organs, sales letters, insurance advertising, community advertising and the production end of direct mail advertising. The departmental devoted to the production of direct mail advertising will be conducted by W. J. Betting, of Wynkoop-Hallenbeck-Crawford Company, New York.

**Appointed Managing Director of  
Whitaker Detroit Branch**

George C. L. Momberg, for the past six years sales manager and member of the Board of Directors of The Whitaker Paper Company, has left Cincinnati to become managing director of the company's Detroit division. Mr. Momberg has been in the paper business in Cincinnati for the past twenty-five years and is well known to mill men and printers all over the country. He is a member of the craftsmen's club and has been active in the local typotheta and in the Ben Franklin club. The Detroit division is one of the largest branches of The Whitaker Paper Company, so Mr. Momberg's many friends will be glad to know that his new position is a promotion for him.

**Linotype Man Returns From Europe**

W. O. Bewarder, salesman for the Mergenthaler Linotype Company in Louisiana, has returned to his old territory after several months spent abroad. Mr. Bewarder went to Stockholm, Sweden, to supervise the installation of a battery of machines in one of the leading plants there, and for several months observed conditions in the printing and publishing business across the Atlantic.

**Matrix-Beating Molding Machine**

The Elgin Bending Machine Company, Elgin, Illinois, has recently brought out a matrix-beating molding machine designed for newspaper forms and commercial work of all kinds. The machine is designed to replace the hand brush. The matrix is made by beating, rather than by immense pressure, which often ruins type forms. The actual blow is a recoil from a strong spring and the type form automatically travels back and forth on the bed of the machine, so that the matrix is perfectly made under an even beating on every part of the surface. The machine is the invention of C. N. Smith, head of the stereotyping department of the David C. Cook Publishing Company, Elgin, Illinois.



Matrix-Beating Molding Machine



### Charles L. Dunton Retires as President of Barta Press

Charles L. Dunton retired as president of The Barta Press, Cambridge, Massachusetts, on August 30 after a continuous association with the company for forty-three years. His associates took advantage of the occasion to tender a surprise luncheon to him, which was featured by an enjoyable



Charles L. Dunton

program of music, speeches and the reading of an original poem written by an employee. As a mark of the feeling of friendship and loyalty held toward him he was presented with a beautiful Waltham watch, which was appropriately engraved.

Mr. Dunton has always been active in any movement for the promotion of the printing craft, and as senior past president of the craftsmen's club he was spokesman for the committee that went to Washington in 1922 to invite President Harding to open the graphic arts exposition. Though not actively engaged in business, Mr. Dunton plans to keep busy in seeing the world, with "America First."

### Monotype Moves Southern Offices

Because of increasing business in both its monotype and Barrett portable adding machine divisions, the Lanston Monotype Machine Company moved its southern branch at Birmingham to larger quarters on October 1. This office now occupies the entire first floor of the business building at 525 North Eighteenth street, Birmingham. G. Walter Lieb is manager of that branch.

### Several Big Color Printers Install Blatchford Bases

The universal plate mounting system manufactured by the E. W. Blatchford Company, New York and Chicago, has found ready sale among large color printers, business for the month of August being the best in the history of the company, according to a recent announcement. Products of this company have been well known for years among users of type metal, and reports indicate that color printers are becoming increasingly appreciative of the saving, especially in makeready, accomplished by the use of patent bases.

### David T. Neely Returns to Whitaker Paper Company

After an absence of six months David T. Neely recently returned to the sales force of the Whitaker Paper Company and is now in charge of the company's new offices in Cleveland. A remarkable feature of Mr. Neely's conspicuous success as a salesman is his lack of selling experience until after he was forty years of age. He is a graduate of Princeton Theological School and was pastor of the Knox Presbyterian Church in Cincinnati until six years ago, when his health demanded a change in occupation.

### "The Brochure" Is Title of Latest Booklet From Western Paper House

Blake, Moffit & Towne, San Francisco and Los Angeles, California, paper dealers, have issued a series of direct mail advertising guides, the latest of which is a beautifully printed booklet of thirty pages entitled, "The Brochure." The booklet gives interesting and helpful pointers to printers on the preparation of brochures as part of a direct mail advertising campaign, and is being distributed among the customers of this paper house on the Pacific Coast.

### Pocatello Stationers Win Decree on Patent Infringement

In a recent decision handed down by Hon. Robert S. Bean, judge in the district court of the United States for the district of Oregon, George Primbs & Sons, Pocatello, Idaho, manufacturing stationers, were awarded damages for an infringement of rights on patented blank form for banks. In a letter to THE INLAND PRINTER, Mr. Primbs says:

"Apart from the firm named in the decree we have discovered a number of printing and stationery firms as well as banks which have ignored our patent rights and have made, sold and used illegally patented forms of ours. As we will prosecute every maker, seller or user of a form infringing on our patents, a warning in your valuable paper may serve a good purpose."

### Honor Memory of Departed President

As a fitting tribute to the memory of our beloved Printer-President, Warren G. Harding, The Blakely Printing Company, of Chicago, held special services in its plant during the hour the funeral services were being conducted at Marion, Ohio, on August 10. All work in the plant was stopped, the entire staff assembling in the bindery on the first floor. The services were opened by the general manager of the company, W. B. Patterson, who in a few well chosen remarks eulogized the first printer to occupy the high office of president, calling attention to the example his life should set for all printers. Mr. Patterson then introduced James Hibben, general manager of The Henry O. Shepard Company and The Inland Printer Company, who delivered a short but inspiring address on the character, life and accomplishments of President Harding. Both speakers stressed the important message contained in the last words of the President—"That's good, go on"—and emphasized the meaning those words should have at the present time.

The services were closed by singing all verses of "America," in which all joined with a spirit of reverence that gave evidence of the deep respect in which our departed President was held.

### Former Chicago Printer Prospers in Oklahoma

L. S. Corey, proprietor of the Corey Press, Enid, Oklahoma, who was employed in the composing room of THE INLAND PRINTER, some twenty years ago, paid this office a pleasant visit recently. Mr. Corey now operates two printing plants in Oklahoma and is negotiating for the purchase of a third. He expects to continue to operate the Enid plant, while his two sons will be given charge of his shops in towns nearby.

### Directory Association Appoints R. L. Burdick Secretary

The Associated Business Directory Publishers announce the appointment of Rupert L. Burdick as executive secretary. The headquarters of the organization for the time being will be at 334 Fourth avenue,



Rupert L. Burdick

New York city. For the past two years and a half Mr. Burdick has been assistant to Jesse H. Neal, executive secretary of the Associated Business Papers, Incorporated, in charge of agency relations as well as advertising advisory service work, in the headquarters office.

Among the plans projected by the association for the current year are the development of membership, educational work, the formation of a bureau for auditing member circulations, and similar work.

### William E. Barclay Appointed Instructor in Typography

William E. Barclay, of St. Louis, Missouri, has been appointed instructor in typography and advertising layouts at Carnegie Institute of Technology, Pittsburgh, according to an announcement made recently by President Thomas S. Baker. Mr. Barclay, who is a practical printer of

thirty years' experience, will be attached to the department of printing and publishing in the College of Industries, and will teach both day and evening classes. During his residence in St. Louis Mr. Barclay was connected, at various times, with nearly every newspaper in the city, either in the advertising or proof department. Other St. Louis connections have been the Von Hoffman Press and the Angelica Jacket Company, at the latter as advertising layout man. He is a graduate of the teachers' training course for printers given by the extension department of the University of Missouri, and has had considerable experience as a lecturer before the classes for journeyman printers in the high schools of St. Louis. During the past summer he was engaged in production work at the United Typothetae School of Printing, at Indianapolis, Indiana.

#### Wills Plant to Employees

The will of Newell C. Mansir, of Hol-yoke, filed recently, disposes of an estate of \$200,000, and provides that a dozen old employees shall take over and continue the printing business, for the incorporation of which \$100,000 is set aside in the will.

#### Elected Vice-President of D. M. A. A.

Charles R. Wiers, of the DeLong Hook & Eye Company, Philadelphia, has been elected vice-president of the Direct Mail Advertising Association, under the recent amendment to the constitution, which provides that the association shall have two vice-presidents, one from the United States, and one from a country outside the United States which may be represented on the board. The other vice-president is Frank W. Hunt, of Toronto, Canada.

#### Model 12 Linograph on Exhibition in California

An item of particular interest to printers and publishers is the placing on exhibition of the new Model 12 linograph, which will make its first public appearance at the Pacific Coast Graphic Arts Exposition, to be held in Oakland, California, from October 8 to 13. The Linograph company will also show its Models 1 and 3 machines, and witnessing all three types in operation will afford visitors the opportunity to make comparisons and decide which one is the best adapted to their requirements.

#### Wisconsin Press Association Band

The newly organized band composed of twenty members of the Wisconsin Press Association was a unique feature of the association's automobile tour taken in July through Door and Cherry counties, Wisconsin. In keeping with its slogan, "See Wisconsin First," the association takes such a trip annually, each year a different part of the State being covered. This is the first time a band has been an attraction of the outing, and though all its members are excellent musicians they are scattered in different parts of the State and had no opportunity for rehearsals until they met for the trip. After a little practice they were ready to play in public, and were greeted with enthusiasm at every point vis-

ited. It is the intention to make this a permanent feature of the association. Donald J. Harbeck, the editor of the *Kewaskum Statesman*, is the promoter and secretary of the band, and W. H. Goldthorpe, of the *Cuba City Record-Herald*, is its director.

#### William C. Euler Joins Lead Mould

Announcement has been made of the addition of a new member to the management personnel of the Lead Mould Foundry in New York city. This foundry is at present



William C. Euler

being moved from its old location at 504 West Twenty-fourth street into newer and more modern quarters at 216 to 222 West Eighteenth street. At a recent meeting of the corporation William C. Euler was elected secretary, and will act as manager for the plant at its new location.

#### William F. Ryan

As the last forms of this issue are being closed the sad news reaches us of the passing of William F. Ryan, former alderman of Chicago, and president of the Faulkner-Ryan Company, printers. Mr. Ryan's death occurred early Tuesday morning, September 25.

#### Issue Attractive Brochure

The Metals Refining Company, Hammond, Indiana, has just issued an attractive brochure of eight pages devoted to Wilke's type metals. The title, "We Would Not Build a Half-Million Dollar Plant to Make Inferior Type Metals" is appropriate to the contents of the book, which is an example of printers' art and demonstrates that care in the selection of proper metal means more profit and better production.

#### Takes Over Private Printing Plant

The Knoff Printing Company, Seattle, Washington, has recently taken over the private printing plant of the Western Dry Goods Company, Seattle. This dry goods concern's printing amounts to about \$20,000 a year, and thus a substantial amount of work is added to the books of the Knoff Printing Company.

#### Night School for Printers

The New York Evening High School, Irving place, has announced three courses of value to printers, proofreaders, copy-preparers, editorial workers, advertising people, printing salesmen, printing office workers, clerks, and others interested in

printing and publishing. The courses consist of lectures and practical work, and are given during the evening, between 7:30 and 9:30. The classes opened September 10, and will continue until the middle of next May. They are conducted by Arnold Levitas and William I. Orchard.

#### California Leads Other States in Reading of Magazines

A survey completed recently by Prof. Ward G. Reeder of the Ohio State University, Columbus, shows that the people of California lead the nation in the consumption of magazine reading matter. The survey was based on the circulation figures of the ten magazines having the largest circulation. It shows that Californians read about six times as much as Mississippians, who bring up the rear.

It is a curious fact that, based upon the combined circulation of these magazines in each State contrasted with the population, eight western States are placed among the first ten. Only Connecticut and Massachusetts are there to represent the East, where most of the magazines are printed. Ohio, the next "eastern" State, ranks eleventh.

In similar fashion most of the southern States are to be found at the bottom of the list. Of the last seventeen in the list only two are north of the Mason and Dixon line.

Based upon the proportion of the readers of those magazines to the population, Professor Reeder points out that the Pacific States (California, Washington and Oregon) outclass all other groups by a large percentage. He also says that the ranking of the States on reading as shown by the survey is about the same as their ranking on intelligence reached by army psychologists.

#### Brief Notes of the Trade

Robert Fulton & Co., of Yokohama, have been made exclusive agents for the intertype in Japan.

George Hoelzle, superintendent of the Campbell Printing Press Repair Parts Company, Brooklyn, New York, passed away on August 10, 1923.

J. R. Hickman, formerly assistant works manager of the Intertype Corporation, has been appointed assistant to the vice-president in charge of production.

A course on "Writing for Business" will be given this fall at the Medill School of Journalism of the Northwestern University, Chicago, under the direction of Professor Frank Thayer. The class will meet on Thursday evenings from 5:15 to 7:00.

James Sherman, for five years Western manager of the Printing Machinery Company, of Cincinnati, Ohio, and well known in the printing field, recently joined the sales force of the U. S. Finishing & Manufacturing Company, Chicago, which concern specializes in various kinds of finishing for the printing trades besides being manufacturers of a line of special machines.

# THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

## THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,  
632 SHERMAN STREET, CHICAGO

Vol. 72 OCTOBER, 1923 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

**When Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS

**A GOOD TRAVEL BOOK?**—Sam Murray's "Seven Legs Across the Seas" contains more information, interestingly written, of Africa, Australia and Asia than any similar book published: 73,000-mile journey; 408 pages; illustrated, price \$2.50 (postage prepaid). Address order to MOFFAT, YARD & CO., publishers, 31 Union Square West, New York.

### BUSINESS OPPORTUNITIES

**WANTED, PARTNER**—Will bear closest investigation; owner of rotation press for newspaper and bill printing typesetting machine with English and German types, plate and cylinder presses; two self-feeding printing presses (new model), paper cutting machine (all machines new and with motors); wish to return to U. S., where formerly located; want a partner or to co-operate with son of a printing press owner: same has to pay freight from Germany to U. S. Please write to WM. NOLTING, Hohe Bleichen 20, Hamburg 36, Germany.

**JOB SHOP FOR SALE**—Two-press job shop, 8 by 12 and 10 by 15 C. & P. presses, individual motors; 30-inch cutter, stapler, over 100 fonts of type; all of equipment in good condition; good stock of paper; well-equipped business office; doing \$800 to \$1000 per month; two year lease; low rent; main street of Maryland city of 3,500; splendid opportunity for a good all-around printer; plant will inventory around \$3,500; price reasonable. O 921.

**ENGRAVING OUTFIT**—Good opportunity to get in the society stationery business; large stamping press and about 260 steel dies; single, 2-initials and a few 3-initials; dies cost over \$600 to make; will sell entire outfit for \$325. PRINTERS SUPPLY CO., 319½ W. Commerce st., San Antonio, Texas.

**OPPORTUNITY** for printer and pressman to invest in well-established and growing concern; state qualifications. Replies strictly confidential. O 900.

**FOR SALE**—Three press, good live job printing office in northern Indiana city; price \$4,000. O 863.

### FOR SALE

**FOR SALE**—Complete line of new machinery, furniture and equipment and complete outfits; also offer 33 by 46, 46 by 65 and 46 by 68 inch modern Michels; 15 by 21 Gidding art jobber; 11 by 17 Autopress; 39 by 52 and 46 by 62 Hubers; 30 McGreal chase bars; Boston foot power sitcher; 20 by 30 Colts cutter and creaser; cylinders equipped for cutting and creasing; 20-inch Latham perforator; 36-inch National auto clamp cutter; also 30-inch Peerless rotary perforator with McCain automatic feeder. Tell us your requirements and surplus machinery you have for sale. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

**ONE 5-0 SINGLE COLOR Michle** press, serial number 11742; takes maximum size sheet 46 by 64½; equipped with General Electric 2 or 3 phase interchangeable 200 volt 60 cycle A.C. motor, starting box and three station Monitor push button control, extension delivery and Dexter Cross feeder. If interested write the TRAUNG LABEL & LITHOGRAPH COMPANY, 962 Battery street, San Francisco, for prices and terms.

**CHANDLER & PRICE**, 8 by 12, 10 by 15, 12 by 18; also 8 by 12 Miller Ideal Unit; hand lever paper cutters, 23-inch Chandler & Price, 30-inch Advance, 30-inch Improved Gem, 30-inch Oswego; all items thoroughly rebuilt by "Holland." That's all you need to know about a used press. Write or wire for bargain prices. HOLLAND PRINTING MACHINERY CO., 158 West Seventeenth street, New York.

**COTTRELL ROTARY MAGAZINE PRESS**, using web either 12½, 25, 37½, 50 or 62½ inches in width; will produce 4-8-12-16-32 and 40-page signatures; equipped with 15 H.P. A.C. motor, 220 volts, 60 cycles and full control system; press is in excellent running order; may be seen in operation. GOSPEL TRUMPET COMPANY, Anderson, Ind.

**FOR SALE**—Harris automatic presses; three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. O 833.

**WEEKLY FOR SALE**—Doing a large volume of business; average advertising rate 40c per inch; fully equipped job and trade plant; town of 12,000; 1922 profit in excess of \$4,000 after paying substantial salary to owner. Apply to M. G. M., 1 Endicott avenue, Marblehead, Mass.

**FOR SALE**—Crawley automatic rounder and backer, 45-inch Robinson board cutter, Burton rotary perforator, McCain automatic feeder for perforator, one Hoole check end machine. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

### Megill's Patent SPRING TONGUE GAUGE PINS



**QUICK ON**

Send for booklet this and other styles.

### MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

**E. L. MEGILL, Pat. and Mfr.**  
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.  
From us or your dealer. Free booklets.

### Megill's Patent DOUBLE-GRIP GAUGES



**WISE GRIP**

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**AUTOMATIC PRESS:** Miller feed, Chandler & Price press 14 by 18 complete unit, new series; vibrator, long fountain, Horton clutch pulley; like new; sacrifice account going out of business; price \$1050 F.O.B. TANGLEY CO., Muscatine, Iowa.

**FOR SALE**—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 W. Jackson st., Chicago.

**FOR SALE**—One 25 by 35 20th Century two-revolution cylinder press, completely overhauled; one 10 by 15 Ben Franklin Gordon press with Humana feeder, very reasonable. THOMAS W. HALL COMPANY, 512 West 41st street, New York.

**WE ARE REDUCING** the size of our plant and have for sale one 5-0 Miehle press, chases, stones, Miller saw, patent bases and many other things. Send for our circular. THE WINDERMERE PRESS, 1221 East 63d street, Chicago.

**FOR SALE**—One Cross feeder for two-color 5-0 Miehle press, but little used. For prices and terms inquire TRAUNG LABEL & LITHOGRAPH COMPANY, 962 Battery street, San Francisco.

**BOOKBINDERS' MACHINERY**—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

**FOR SALE**—Brown job folder, size 33 by 45, almost new and strictly guaranteed; big bargain for quick buyer. THE ZIEGLER PRINTING COMPANY, Butler, Pa.

**EARHART'S COLOR PRINTER**, \$10; Ringwalt's Encyclopedia of Printing, \$5; good condition. EARL R. COLEGROVE, 1639 Chase avenue, Northside, Cincinnati, Ohio.

**FOR SALE**—One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. O 787.

**FOR SALE**—A new Hickok standing press, 20 by 28 inches; never been set up; cost \$200.00; \$150 takes it F.O.B. Adams, N. Y. W. S. RICE, Inc.

**FOR SALE**—Meisel adjustable rotary press, maximum sheet 36 by 48 inches. EASTMAN KODAK COMPANY, Kodak Park, Rochester, N. Y.

**FOR SALE**—Monotype, or will exchange for a Universal or Thompson caster; 25 by 38 bronzer. GEORGE H. SEDGWICK, Rochester, N. Y.

#### HELP WANTED

##### Bindery

**BINDERY IN SOUTHWEST** specializing in Library Bookbinding wants very capable foreman; this shop employs fifty people, non-union; modern equipment, new well-lighted building; accuracy, speed, standard-quality work are required. Write fully if interested. W. E. R., care American Type Founders Co., 115 N. Broadway, Los Angeles, Cal.

##### Composing Room

**JOB COMPOSITOR**—Must be good steady man, capable of first-class work; none other will be retained; year round job for right man, married preferred; modern small plant with plenty of material, located in town with good schools, fine climate, ideal health conditions; references required. BURGMAN BROTHERS, Daytona, Florida.

##### Managers and Superintendents

**WANTED: SUPERINTENDENT-FOREMAN**—A first-class printing establishment doing about \$5,000 per month business desires a superintendent-foreman to take charge of the mechanical departments; capable man wanted who can invest from \$5,000 to \$10,000 in the company. Write references and salary in first letter. Write O 924.

**SALES BOOK SUPERINTENDENT**—Must have experience in this or similar line; excellent opportunity; state full qualifications and salary expected. NATIONAL SALES BOOK CO., Long Island City, N. Y.

##### Miscellaneous

**LEARN LINOTYPING, MONOTYPING or Intertyping at home** in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention—The Thaler Keyboard. Mail postcard or letter for free book and details of special short-time offer. Write NOW. THALER SYSTEM, 210 Loan & Trust Bldg., Washington, D. C.

##### Pressroom

**PRESSROOM EXECUTIVE**—Rare opportunity in large New York plant for man with record, for production and quality on book work. Give full details as to experience. BOX 496, 131 West 38th street, New York city.

#### Salesmen

**SALESMAN** with a following among printers or lithographers; unusual opportunity for either paper, ink or supply man. PRINTCRAFT CO., 138 Temple, Astoria, N. Y.

**PRINTING SALESMAN** will find splendid opportunity with well-established loop firm; must have experience. Give full details of experience in reply. O 917.

**SALESMEN SELLING PRINTING** to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

**WANTED**—Experienced printers ink salesman with old established house; excellent opportunity. O 923.

**FIRST-CLASS printing salesman** wanted for a live Milwaukee organization doing high-grade work. O 815.

#### INSTRUCTION

**INTERTYPE-LINOTYPE INSTRUCTION**—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of intertypes and linotypes; whatever machines are in use, Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

**LINOTYPE INSTRUCTION**—Twenty-two linotypes; new Model 14; established 1906; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York City.

#### SITUATIONS WANTED

##### Composing Room

**COMBINATION MAN** desires permanent connection with good firm; familiar with all kinds monotype work; thorough knowledge of machines; South preferred. O 841.

**SITUATION WANTED**—Monotype operator with 2-machine equipment wishes to locate with a Chicago firm. O 916.

##### Engravers

**ROTARY GRAVURE EXPERT**, 14 years' experience in all branches, installation experience, seeks opportunity with reliable people. O 919, care Inland Printer, 41 Park Row, New York City.

##### Managers and Superintendents

**SITUATION WANTED**—Superintendent printing and binding, age 50; 11 years superintendent of plant employing 200; now employed northern New York; desires location in middle Atlantic or southern state; trained executive, nearly 40 years' experience; foreman and superintendent past 20 years; non-union; satisfactory reference as to character and ability. O 922.

##### Pressroom

**SITUATION WANTED**—Pressroom superintendent; eighteen years' experience on high-grade work, six years superintendent of high-grade color plant including bindery; desires position in small high-grade plant in Middle Atlantic or New England states with a good future. O 918.

**PRESSROOM FOREMAN**—Thoroughly familiar with all classes of commercial and job printing, also catalog work; familiar with automatic machines; good executive and can get results; desire position. O 908.

##### Salesmen

**POSITION WANTED**—Young man, 25, with traveling experience, desires connection with firm doing college and commercial catalogues, annuals and magazines. O 915.

#### WANTED TO PURCHASE

**WANTED**—One Combination straight-line flat and curved plate ball-bearing routing machine; 1 flat table attachment. O 920.

**WANTED FOR CASH** Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

#### BUSINESS DIRECTORY

##### Bookbinding Machinery

**H. P. STOLP & CO.**, 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

**LATHAM MACHINERY CO.**, 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

## PROCESS WORK

—and  
The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collo-type and Letterpress Printing. **PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.**

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

**Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4.**  
**Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.**

Please Mention THE INLAND PRINTER When Writing to Advertisers.



HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.  
Large stock on hand.

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Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Brass Typefounders

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#### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gibert avenue,  
Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment;  
the best and cheapest on the market; write for sample books and prices.

#### Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver  
gloss steel chases; a complete line. For address see Typefounders.

#### Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Cylinder Presses

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

#### Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heat-  
ers, with automatic cut-offs, for all styles of presses. "Be a hot printer."

#### Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone:  
Canal 8134.

#### Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago.  
Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-  
engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle  
Creek, Mich.

#### Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 5 3/4 x 9 1/2  
inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,  
Chicago.

#### Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my  
simple transferring and etching process; skill and drawing ability not  
required; price of process, \$1; particulars, many specimens and testimonials  
for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

#### Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love  
Lane, Hartford, Conn.

#### Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write  
for samples, terms. Makes halftones print right. 804 Bartlett avenue,  
Milwaukee.

#### Job Printing Presses

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

#### Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridge-  
port, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

#### Neutralizers

UTILITY HEATER CO., 239 Centre street, New York; Electric and gas ma-  
chines that stop offset and electric troubles, quick-dry ink; safe for all presses.

#### Numbering Machines

HAND, typographic and Special. THE AMERICAN NUMBERING MA-  
CHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chi-  
cago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

#### Paper Cutters

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

#### Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

#### Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago.  
Eastern office, 38 Park row, New York. Send for catalogue.

#### Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-  
engraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill.,  
newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

#### Printers Rollers and Roller Composition

BINGHAM'S SAM'L SONS MFG. CO., 636-704 Sherman street, Chicago; also  
514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 206-708  
Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153  
Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-  
721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des  
Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street,  
Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

#### Printers' Supplies

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

#### Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.  
Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

#### Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where  
quality and speed in taking proofs are most needed. Sold largely without  
personal solicitation.

#### Punching Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

#### Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

#### Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

## CAST LOW AND RIBLESS SLUGS

USE ORDINARY MOLD

TRUE ALL OVER BIG TIME-SAVER PRICE ONLY \$10.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York

Please Mention THE INLAND PRINTER When Writing to Advertisers.

With the Norib Low Slug and Rule Caster you can  
cast ribless and low slugs, 30 ems long and 55  
points high, as well as no-rib rules and borders,  
all of even thickness and exact height, on the ordi-  
nary (Universal) mold of the Linotype or Inter-  
type, with ordinary liners and slides. Attachment  
is applied same as a liner, without removing mold,  
drilling holes or making any adjustments. The  
operation is the same as casting ordinary ribbed  
slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to  
9-pt. borders, \$10. Sent on ten days approval.

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HOFF Combination Slitter, Perforator and Scorer attachments. **LESLIE D. HOFF MFG. CO.**, 1142 Salem avenue, Hillside, N. J.

**Steel Perforating and Cutting Rule**

STEEL perforating and cutting rule. **J. F. HELMOLD & BROS.**, 1462 Custer street, Chicago.

**Stereotyping Equipment**

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stereo-machinery.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

**Stereotyping Outfits**

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. **HENRY KAHRIS**, 240 East 33d Street, New York.

**Tags**

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

**Type Casters**

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

**Type Founders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th avenue & 34th street; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10 and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First Ave.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872) 190-192 Congress street, Boston.

**Web Perfecting Presses**

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

**Wire Stitchers**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Wire Stitchers, Bookbinders and Box Makers**

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**Wood Goods**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Wood Type**

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

**I've never seen better Blotters**

—the comment accompanying one printer's order for the unusual new series of SIX advertising blotters for printers which we have just completed. You may have full set of color proofs on request.

**PRAIGG, KISER & CO.**, 222 E. Ontario St. Chicago, Ill.

**The "M" School of Printing**

Offers a high grade Correspondence Course in Hand Composition, Estimating, Presswork and Design

Write to

**THE "M" SCHOOL OF PRINTING**

956-960, 218 South Wabash Ave., CHICAGO



**The Productimeter**

You can count on it. Tells what your men and presses are doing. Avoids loss of time and material. Speeds up production. Write for Bulletin No. 41, and learn what "The Productimeter" can do for you.

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GRADES—Elf, Auk, Vulcan, Monarch, Dar, Bak, Stanco, Black Knight, Etc.

FACTORIES—Cedar Grove, Nancy's Run and Seth, W. Va.; Baker, Mont., Swartz, Cargas, Dewdrop, etc., La.

**Fine Engraved****Christmas Greeting Cards**

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

**KING CARD COMPANY**

Manufacturers of Engraved Greeting Cards  
149-57 North 12th Street - Philadelphia, Pa.

**DUNHAM-WATSON CO.**

Successors to

**Frederick Dunham & Co.**

PRINTING INK  
OFFSET & LITHO INKS  
VARNISHES  
DRIERS  
DRY COLORS

441 S DEARBORN STREET  
Chicago, Ill.



By boring a  $\frac{3}{8}$ -inch hole in base of cut, and inserting hub of nut,

**STRAIT'S REVERSIBLE QUOIN**

occupies but  $\frac{1}{8}$  of an inch, making it an incomparable register quoin, as well as a most versatile article.

Sold by Typefounders and Dealers.

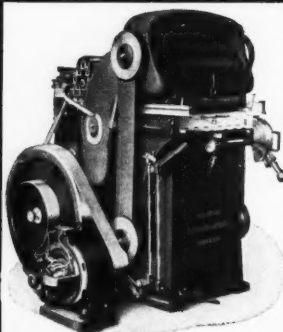
**H. H. STRAIT, Manufacturer, Overland, Mo.**

**STILES 4-POINT Gauge Pins**

MORE ACCURATE—DURABLE  
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.  
**CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio**

Special Offer: Set of 6, \$1.00  
\$1.75 for 12

**Victoria Hercules Embosser**

MADE IN 4 SIZES

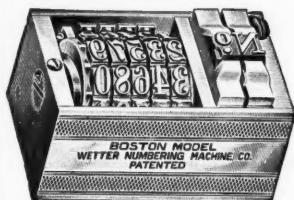
For Heavy Work

**FRANK NOSSEL**

Modern Printing Presses  
38 Park Row New York

**You will get  
Good Results  
if you use the**

# WETTER



**Type-High Numbering Machine for Numbering and Printing at One Impression:**

Consider them a part of your equipment—ready to use on any emergency work.

Do not charge them to the one job, any more than you would charge one

of your job or cylinder presses to any one particular job.

They pay for themselves in a short time.

We would like you to know more about them.

**SOLD BY ALL TYPE FOUNDERS AND DEALERS**

**Wetter Numbering Machine Co., Atlantic Ave. and Logan St., Brooklyn, N.Y., U.S.A.**

**No Job Printing Department is  
completely equipped with-  
out at least one**

## Standard HIGH-SPEED AUTOMATIC JOB PRESS

**The only automatic bed- and-  
platen job press on the market.**

**Over 50 per cent of our sales are  
to repeat-order customers.**

**Comfortable terms to responsible  
houses**

**WOOD & NATHAN CO.**

**Sole Selling Agent**

**521 West 23d Street, New York**

## The Monitor System

**The smallest and the largest motor-driven press or  
machine in your shop will be more efficiently opera-  
ted when equipped with THE MONITOR SYSTEM.**

Write for Bulletin No. 1034 describing The Monitor System for  
automatic control of either alternating or direct current, motor  
driven printing machinery.

**MONITOR CONTROLLER COMPANY  
Baltimore, Md.**

New York Chicago Buffalo Detroit Pittsburgh Cleveland  
Boston Philadelphia Birmingham St. Louis New Orleans



**"Just Press a Button"**

3320

## Requires No Heating NUREX TABBING COMPOUND

**NUREX—The Modern Product for Tabbings, Tipping or Mounting  
SAVES 50 PER CENT IN LABOR**

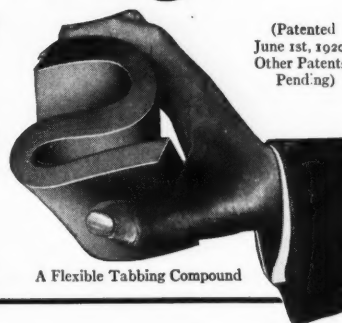
**NUREX—The only Non-Inflammable Tabbings Compound on the market. Beware  
of Imitations!—NUREX—Always ready for use—Must not be heated—Applied cold  
—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets  
sticky in hot or damp weather—Never cracks under the cutter.**

**COLORS: Red or Natural Put up in Gallons or Quarts Government Measure**

*If your PAPER HOUSE can't supply you, write direct to*

**THE LEE HARDWARE CO.**

**Salina, Kansas, U. S. A.**



(Patented  
June 1st, 1920.  
Other Patents  
Pending)

**A Flexible Tabbings Compound**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

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# The Strength of Buckeye Cover

Cover paper is for the protection, as well as the embellishment, of catalogues.

Strength, therefore, is essential.

Buckeye Cover is known to every printer as the strongest and most enduring of papers for the covering of catalogues and booklets and for the multitude of other uses to which cover paper is now successfully applied.



Its quality rests upon solid materials and careful fabrication.

The character of the surface, the variety and beauty of its twelve colors, its great prestige and its moderate cost combine to make the world-wide leadership of Buckeye Cover each year more pre-eminent.

*Envelopes of Buckeye Cover are now available from stock. The cost is moderate and the advantage to the advertiser obvious.*

**The Beckett Paper Company**  
**Makers of Good Paper**  
in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

*Send us, please, your complete box of specimens of embossing, printing, offset lithography and envelopes, all on Buckeye Cover, and known as Buckeye Specimen Box No. 6.*

Name .....

Address .....



# Developing More Business

~ ~ by ~ ~

# Printing on Bond Paper

**HOWARD BOND**  
WATERMARKED

*Compare it! Tear it! Test it!  
And You Will Specify it!*

In every department of business there is a use for HOWARD BOND.

Send for our new folder, "A Message for You," suggesting several sales outlets for printing on Bond Paper.

Concentrate your buying on HOWARD BOND. It is a standard, watermarked sheet in four finishes and thirteen colors, sold by the following distributors and used everywhere.



## List of Distributors

ALBANY, N. Y.	Potter-Taylor Paper Corp.	MONTREAL, QUEBEC	McFarlane, Son & Hodgson
ALLENTOWN, PA.	J. A. Rupp Paper Co.	NEW ORLEANS, LA.	Diem & Wing Paper Co.
ATLANTA, GA.	Louisville Paper Co.	NEW YORK CITY	H. P. Andrews Paper Co.
BALTIMORE, MD.	B. F. Bond Paper Co.	NEW YORK CITY	Bahrenburg & Co.
BINGHAMTON, N. Y.	Stephens & Co.	NEW YORK CITY	Clement & Stockwell, Inc.
BOSTON, MASS.	John Carter & Co.	NEW YORK CITY	J. E. Linde Paper Co.
BROOKLYN, N. Y.	General Paper Goods Mfg. Co. (Env.)	NEW YORK CITY	White-Burbank Paper Co.
CHICAGO, ILL.	Midland Paper Co.	OGDEN, UTAH	Scoville Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	OMAHA, NEB.	Marshall Paper Co.
CINCINNATI, OHIO	Chatfield & Woods Co.	PATERSON, N. J.	Paterson Card & Paper Co.
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	PEORIA, ILL.	John C. Streibich Co.
COLUMBUS, OHIO	Diem & Wing Paper Co.	PHILADELPHIA, PA.	Garrett-Buchanan Co.
DAYTON, OHIO	Reynolds & Reynolds Co. (Tablets)	PITTSBURGH, PA.	Chatfield & Woods Co.
DAYTON, OHIO	Buyers' Paper Co.	PROVIDENCE, R. I.	John Carter & Co.
DETROIT, MICH.	Chope-Stevens Paper Co.	PUEBLO, COLO.	The Colorado Paper Co.
GRAND RAPIDS, MICH.	Quimby-Kain Paper Co.	RICHMOND, VA.	Anderson-Wilson Paper Co.
HARRISBURG, PA.	Donaldson Paper Co.	SYRACUSE, N. Y.	J. & F. B. Garrett Co.
HOUSTON, TEXAS	The Paper Supply Co.	TORONTO, ONTARIO	Barber Ellis Co.
INDIANAPOLIS, IND.	C. P. Lesh Paper Co.	VANCOUVER, B. C.	Columbia Paper Co.
KALAMAZOO, MICH.	Birmingham & Prosser Co.	VICTORIA, B. C.	Columbia Paper Co.
LOS ANGELES, CALIF.	Western Pacific Paper Co.	WASHINGTON, D. C.	Frank T. Parsons Paper Co.
LOUISVILLE, KY.	Louisville Paper Co.	WEST CARROLLTON, OHIO	American Envelope Co. (Envelopes)
MILWAUKEE, WIS.	W. F. Nackie Paper Co.	WINNIPEG, MANITOBA	Barber-Ellis Co.
MINNEAPOLIS, MINN.	Wilcox-Mosher-Leffholm Co.	ZANESVILLE, OHIO	The State Paper Co.



Manufactured by  
**THE HOWARD PAPER COMPANY**  
CHICAGO OFFICE  
10 So. La Salle Street  
URBANA, OHIO  
NEW YORK OFFICE  
280 Broadway



## Printing the Artist's Ideas

**H**OW MUCH the right paper has to do with an adequate expression of the ideas of the artist and designer is well demonstrated in the 8th edition of *Hampden Rays*, in which beautiful large reproductions of the above illustrations appear. Two are in colors which harmonize splendidly with the color of the stock, and one shows a very striking effect of black on white.

All the reproductions—even those elaborate in coloration—are economically feasible, because of the proper treatment as described on the page opposite each design.

The stock is Artists Sunburst Cover—a Hampden product of particular beauty—ripple surface both sides, 2-ply and 3-ply. It comes in white and these colors: Silver Gray, Gray, Olive, Delft Blue, Beryl, Peacock Blue, Fawn, Brown, Sepia, Russet, Roman Gold, Mandarin, Scarlet, Emerald Green, and Purple.

### *Those Wishing Their Names Placed on Our Mailing List*

should write us immediately, as copies from this *Hampden Rays* edition will be promptly furnished until the edition is exhausted.

You will be delighted with the effective color-schemes and treatments.

Our future suggestions in the *Hampden Rays* series will be invaluable to those interested in the advancement of the Graphic Arts. Advise us at your earliest convenience that you wish the series sent you, without obligation.

## Hampden Glazed Paper & Card Co.

HOLYOKE, MASSACHUSETTS, U. S. A.



# Systems Bond

AN "EASTCO" GRADE-TEST PAPER

Effective sales letters never happen:  
they require the collaboration of paper  
maker, printer, dictator and stenographer.  
Systems Bond is a good paper to start with.

## *Systems Bond Distributors*

ALBANY—W. H. Smith Paper Corporation  
ATLANTA—Sloan Paper Company  
BALTIMORE—Dobler & Mudge  
BOSTON—Carter, Rice & Co., Corp.  
A. Storrs & Bement Company  
BUFFALO—The Disher Paper Company  
BUTTE, MONT.—Minneapolis Paper Company  
CHICAGO—La Salle Paper Company  
The Paper Mills Company  
CINCINNATI—The Culbertson Paper Company  
CLEVELAND—Milcraft Paper Company  
DALLAS—Olmsted-Kirk Co.  
DETROIT—The Union Paper & Twine Company  
DULUTH, MINN.—Minneapolis Paper Company  
HARRISBURG—Johnston Paper Company  
KANSAS CITY—Birmingham, Little & Prosser Co.  
LOS ANGELES—Blake, Moffitt & Towne  
LOUISVILLE—The Rowland Company  
MILWAUKEE—E. A. Bouer Company  
MINNEAPOLIS—Minneapolis Paper Company  
NASHVILLE—Clements Paper Company

NEWARK—J. E. Linde Paper Company  
NEW HAVEN—A. Storrs & Bement Company  
NEW YORK—J. E. Linde Paper Company  
Miller & Wright Paper Company  
PHILADELPHIA—A. Hartung & Company  
Molten Paper Company  
PITTSBURGH—General Paper & Cordage Company  
PORTLAND, ME.—C. H. Robinson Company  
PORTLAND, ORE.—Blake, McFall Company  
RICHMOND—Virginia Paper Company  
ROCHESTER—Geo. E. Doyle Paper Company  
SALT LAKE CITY—Carpenter Paper Co. of Utah  
SAN FRANCISCO—Blake, Moffitt & Towne  
SEATTLE—American Paper Company  
SPOKANE—Spokane Paper & Stationery Company  
SPRINGFIELD, MASS.—The Paper House of N. E.  
ST. LOUIS—Beacon Paper Company  
ST. PAUL—E. J. Stilwell Paper Company  
TACOMA—Tacoma Paper & Stationery Company  
WASHINGTON—Virginia Paper Company  
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York  
W. C. Powers Company, Ltd., Blackfriars' House, London, E. C., England  
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.  
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.  
BOXED STATIONERY—Charles E. Weyand & Co., 22 Howard St., New York

**EASTERN MANUFACTURING COMPANY**  
501 FIFTH AVENUE · NEW YORK

# If your customer saves postage he can order more printing



**A**N appropriation for direct-by-mail advertising usually includes three factors.

One share goes for preparation and printing, one for mailing and addressing, and one for postage. But the printing is the important factor. The man who receives the advertising sees nothing but that. Addressing, mailing, and postage are important only because they place the printing in the prospective purchaser's hands.

The printing is business for you. The addressing and mailing *may* be business for you. But on the postage nobody makes a profit. The less it costs, the more printing the advertiser gets for his dollar, and the more business can be placed with you.

One advertiser recently shifted \$8,000 from the "postage column" to the "printing column," through the use of Warren's Thintext. The

printer, by the use of this light, compact paper, cut two cents from the postal cost of 400,000 mailing pieces, thus making it possible for his customer to devote \$8,000 to the printing of additional advertising.

If a fold comes across a half-tone illustration on Warren's Thintext there is no break in the surface to spoil the illustration.

Warren's Thintext is strong, yet so light that a broadside 24 x 36 inches can be sent for two cents with a letter written on a 13-lb. bond paper in an envelope made from a 16-lb. bond paper.

Warren's Thintext, a thin printing paper, is unusually opaque; and half-tones and type print well upon it. Send for our booklet, "Making it Easy to Plan Printing on Warren's Thintext." You will find it full of practical suggestions on the use of light and compact paper.



*Books of 500 pages can be carried conveniently in a coat pocket; books of 300 pages slip into a vest pocket—when printed on Warren's Thintext.*



*In small packages, where space always is at a premium, a folder or booklet of directions can be enclosed if printed on Warren's Thintext.*



*In printing catalogs, directories, or any books of reference, remember that a light, compact volume printed on Warren's Thintext is easy to handle.*

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

# WARREN'S

## STANDARD PRINTING PAPERS

TWELVE STANDARD GRADES—A GRADE FOR EVERY PRINTING NEED



# Announcements and Greeting Cards in Stock

**Sheets, Cards and Envelopes to match  
Attractively boxed, labeled and wrapped**

You will find an Announcement or Greeting Card with the required degree of expressiveness and character among the many grades, styles, colors, textures, finishes and weights which we carry in stock.

In certain lines sheets and cards are carried both plain and paneled. Attractive and effective printed messages may be produced on either kind.

[ We are equipped in our Manufacturing Department to execute promptly orders for Announcements, Envelopes, Greeting Cards, etc., in special sizes and styles to meet individual or special requirements. Any suitable paper or board from our stocks may be utilized in making up such special orders. ]

## ANNOUNCEMENTS

Advent  
Alexandra Japan  
Bannockburn Deckle Edge  
Canterbury Deckle Edge  
Dilcol  
Earlington Deckle Edge  
Flat White  
Gothic Linen

Paramount  
Seasonable  
Strathmore Brochure  
Strathmore Deckle Edge Writing  
Strathmore De Luxe  
Telanian Superfine  
Topnotch  
Utility

P. M. Greeting Cards and Envelopes

W. X. Y. Z. Cards and Envelopes

*Samples and Prices furnished upon request*

## THE PAPER MILLS' COMPANY

517-525 South Wells Street  
CHICAGO

## EAGLE-A PAPERS

### BONDS (9 grades)

Coupon-I  
Agawam-II  
Persian-III  
Contract-IV  
Airpost-V  
Chevron-VI  
Acceptance-VII  
Norman-VIII  
Telephone-IX

### LINENS (4 grades)

U. S. Linen-I  
Colonial-II  
Auldie Scotts-III  
Lynene-III  
Rival-IV

### MIMEOGRAPHS (3 grades)

Peerless-I  
Delta-II  
Penpoint-I

### WRITINGS (5 grades)

Old Chester Mills-I  
Parsons Tinted-II  
Wauregan Cold Flats-III  
Mt. Nonotuck Mills-IV  
Mt. Tom Mills-V

### LEDGERS (6 grades)

Government Record-I  
Brunswick Linen-II  
Account Linen-III  
Extension-IV  
Gloria-V  
Telephone-VI

### OFFSETS (4 grades)

Albion-I  
Beebe-II  
Chester-III  
Dickinson-IV

### BOOK PAPERS (10 grades)

Deckle d'Aigle-I (De Luxe)  
Amer. Vellum-II  
Berkshire Text-I  
Albion Text-II  
American Bulking Book-III  
Railroad Folder-IV  
Arrive Halfton-V  
Amer. Super Calendered-VI  
Amer. Eggshell-VII  
English Finish-VIII

### COVER PAPERS (7 grades)

Deckle d'Aigle (De Luxe)-I  
Amer. Embossed (De Luxe)-II  
Herculean-I  
Arven Plate-II  
Paradox-III  
Riverdale-IV  
Standard-V

### TYPEWRITER PAPERS (7 grades)

Coupon Bond-I  
Agawam Parchment-II  
U. S. Linen  
Roman, Persian Bond, and Colonial Pro and-III  
Con  
Contract Bond-IV  
Airpost Bond-V  
Chevron Bond-VI  
Acceptance Bond-VII

### BRISTOLS (6 grades)

Agawam-I  
Cherokee-II  
Darien-III  
Amer. Rope-I  
Amer. Post Card-I  
Amer. No. 1 Jute-I

### DRAWING PAPERS (4 grades)

Amer. No. 10-I  
Amer. No. 20-II  
Amer. No. 30-III  
Amer. No. 40-IV

### WEDDINGS (2 grades)

Arden-I  
Biscay-II

### ANNOUNCEMENTS

Folded and Flat Sheets  
Wedding  
Stork  
Visiting Cards and Envelopes  
Mourning Stationery  
Cards and Envelopes  
Papeteries

### PAPETERIES (3 grades)

Chesterfield-I  
Dorington-II  
Farnsworth-III

### COMMERCIAL STATIONERY CABINETS (4 grades)

Coupon Bond-I  
Contract Bond-II  
Acceptance Bond-III  
Old Chester Mills-I

### MANUSCRIPT COVER

### QUALITY MANIFOLD

### SPECIALTIES

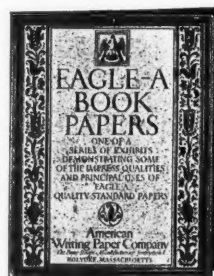


## "Forty Years of printing experience, yet the Handbook teaches me the correct use of paper"

☞ The Handbook is a part of the Eagle-A Desk Library, in which are samples of each of the many grades of paper in the complete line of Eagle-A Quality-Standard paper. Every essential color, weight, and finish is shown. Eagle-A is the only brand of business papers *definitely graded*, and made in a mass production that results in many economies and unusual uniformity of quality.

☞ Standardization, to benefit, must be understood and correctly utilized. The Handbook shows how you may receive all the benefits of this great business factor. It must be consulted on every printing and paper problem, so keep it at your service, upon your desk. The Desk Library gives complete knowledge and a full line of samples that you may quote on several grades in place of but one. You thus increase your chances of getting business.

☞ As an illustration, Eagle-A Book papers are described, and their business uses given. The functions of each of the eight grades of Book papers are given with the reasons why eight grades are necessary. Book papers influence the direct-mail advertising world, so unless you are certain of your Book-paper knowledge, you may be losing profitable orders.



### Printed Book Paper Specimens

make sale stimulators. This handy portfolio is crowded with printed samples. Show your trade live specimens—not blank paper. Send in your name today to receive this, and the other seven portfolios of printed Eagle-A Standardized paper samples, each of a different line.

## AMERICAN WRITING PAPER COMPANY

The Paper Service Manufacturing Institution

HOLYOKE 10, MASS.





PRINTCRAFT BOND

BASIC BOND

HERITAGE BOND

## Compare samples of these papers then compare prices

### *Printcraft Bond*

Use for office forms, memorandums, and similar uses where permanence need not be considered.

### *Basic Bond*

Use for inter-house letter heads, price lists, better office forms, multigraph, and other uses where range of color and strength are necessary.

### *Heritage Bond*

Use where a "raggy" look and no curling on press is wanted in an inexpensive bond paper.

### *Temple Bond*

Use where it is desired to approximate, at low cost, the general effect in the color, appearance, and texture of the high-grade full rag bonds.

### *Worthmore Bond*

Use where above the average is desired for good appearance, durability and "crackle," and for records of important events.

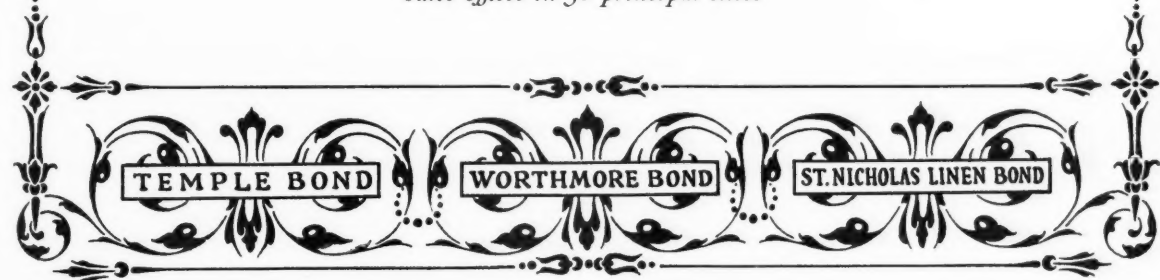
### *St. Nicholas Linen Bond*

Use where only the best full rag bond paper will do for creating distinctive impression and permanent record value.

## THE WHITAKER PAPER COMPANY

ATLANTA, CHICAGO, DETROIT, INDIANAPOLIS, NEW YORK CITY, BALTIMORE, PITTSBURGH  
CINCINNATI, BIRMINGHAM, COLUMBUS, DAYTON, RICHMOND, PHILADELPHIA

*Sales offices in 30 principal cities*



TEMPLE BOND

WORTHMORE BOND

ST. NICHOLAS LINEN BOND



## VALIANT BOND

### *Challenges Comparison*

Your customer buys his letterheads with the desire to receive impressive stationery. Impressive stationery is good paper and good printing. No matter how well your work is done if executed on any but the best available paper it will fail of being impressive stationery. The selling of paper to the consumer rests with the printer; on the printer rests the obligation to sell good paper and good printing.

Valiant Bond is good paper made in large volume; tried and approved paper; working economically in all methods of printing. Call on our nearest agent for samples and prices.

#### DISTRIBUTED BY

Baltimore, Md.	Dobler & Mudge
Boston, Mass.	A. Storrs & Bement Company
Chicago, Ill.	Moser Paper Company
Denver, Colo.	Carter, Rice & Carpenter
Detroit, Mich.	Beecher, Peck & Lewis
Indianapolis, Ind.	C. P. Lesh Paper Company
Louisville, Ky.	Southeastern Paper Co., Inc.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
Minneapolis, Minn.	The Paper Supply Co.
New York, N. Y.	Lasher & Lathrop, Inc.
Omaha, Neb.	Field-Hamilton-Smith Paper Co.
Philadelphia, Pa.	A. Hartung & Company
Portland, Oregon	Blake, McFall Company
Pueblo, Colo.	Colorado Paper Company
Seattle, Wash.	American Paper Company
St. Paul, Minn.	Inter-City Paper Company
Washington, D. C.	Virginia Paper Company
EXPORT---	Maurice O'Meara Company, New York, N. Y.

**GILBERT PAPER COMPANY, *Menasha, Wis.***





# Use Peninsular Papers for Direct Mail Pieces

Use them for folders, broadsides, announcement cards. Unique and striking effects are easily obtained with zincs from line drawings, thus materially reducing cost of art work and plates as well as cost of make-ready.

You have no idea of the number of variations you can put into a direct mail campaign by using **PENINSULAR COVER STOCKS** for the printing itself and for mounting of printed and photographic subjects.

Constructive suggestions along these lines win the hearty approval and appreciation of your customers and give you the inside track in securing their orders.

These **PENINSULAR** lines have a much wider range of utility than "**COVER STOCKS**" suggests. They're carried by the better paper merchants everywhere—they'll gladly furnish sample sheets on request.

Orkid Cover	Colonial Cover
Publicity Cover	Neapolitan Cover
Gibraltar Cover	Patrician Cover
Publishers Cover	Tuscan Cover
Onimbo Cover	Covenant Book and Cover

**Peninsular Paper Co.**  
YPSILANTI, MICH.  
Makers of Uncommon Cover Papers



## THREE NEW COLORS ADDED COLLINS CASTILIAN COVERS



*Send for this sample folder showing the three new colors added to the Collins Castilian Cover Family*

**T**HE insistent demand for light colors from users of CASTILIAN COVERS has prompted the addition of three new shades, WHITE, GRAY and BUFF. The new colors are carried in Standard Weight, in Lightweight and in Duplex by dealers in the principal cities.

Few cover papers enjoy the vogue and prestige of CASTILIAN, the most favorably known of all the cover products of COLLINS. Every CASTILIAN cover paper has the look and feel of rich Spanish leather, and possesses unusual strength and wearing qualities.

**A. M. Collins Manufacturing Company**

226-240 Columbia Avenue, Philadelphia, Pa.

New York

Chicago

Boston

Cleveland

**PROVING ITS WORTH - - -**

# WATERFALLS BOND

The New 100% Bleached Sulphite Bond Paper

WATERFALLS  
BOND

WATERFALLS  
BOND

¶ Waterfalls Bond has again proven its worth by having been ordered for use in one of the departments of a large Eastern State.

¶ The order was for two cars and for the second time Waterfalls Bond was selected from among those offered in competition.

¶ Repeat orders of this character should lend assurance that a trial order from you, Mr. Printer, will bring just as satisfactory results.

WATERFALLS  
BOND

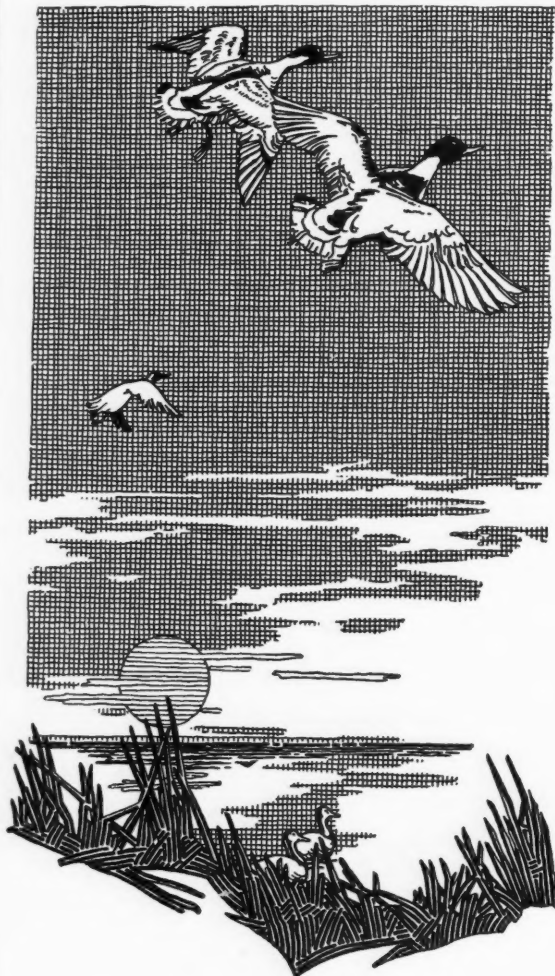
WATERFALLS  
BOND

**POLAND PAPER COMPANY**

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE

# "DUCKS"



## *The Law of Association*

**B**ILL JONES meets Art Brown on some busy city street about the time of year when "the frost is on the punkin and the fodder's in the shock," and says with a grin and rising inflection of the voice, "Ducks?"

Immediately there is visualized in the minds of both a camp, a misty morning, a sun rimming a sedgy bay, a boat, guns, decoys and, "bang," some perfectly fine birds.

Such is the power of association. No one knows exactly what the mental processes are, but everyone knows the results.

Similarly, Hercules suggests strength, Cupid conjures up love, Tennyson brings poetry, banks denote money, business suggests stationery, stationery means paper; and printing and success go with quality such as Old Hampshire invariably supplies.

Psychologists advance various theories to explain this phenomenon. The wise business man understands these secrets of success and is careful to select a paper and printing that enjoy the association of all the best qualities, so as to insure the protection of his interest when his communication reaches its destination.

**HAMPSHIRE PAPER COMPANY**  
SOUTH HADLEY FALLS, MASS.

*Makers of*



# Old Hampshire Bond



# National Advertisers

**SHERWIN WILLIAMS**  
PRODUCTS

**MIRRO**  
ALUMINUM



**Addressograph**  
PRINTS FROM TYPE

**Ditto**

**Armstrong's Linoleum**  
for Every Floor in the House



**Acorn**  
STOVES & RANGES

**Hotpoint**



**20 MULE TEAM**  
**BORAX**

**HARLEY DAVIDSON**

**Packard Pianos** **MCCRAY**



**Society Brand Clothes**

**UNDERWOOD PORTABLE**

**WAHL PEN** **MULTIGRAPH**

**EVERSHARP** **Sundstrand**  
ADDING AND FIGURING MACHINE



**MARSHALL FIELD**  
& COMPANY



**Sears, Roebuck and Co.**



**KROEHLER**  
DAVENPORT BED



Everyone who attends the St. Louis Convention of the Direct Mail Advertising Association is invited to visit us at Booth 102, in the Coliseum. Here you will have an opportunity to see interesting paper demonstrations that will enable you to choose paper stocks more wisely.

Broad experience has shown the country's big printers that they can depend upon Foldwell to preserve the integrity of printed messages — giving every copy a fair chance to register favorably upon the recipient. Insure such efficiency for the direct mail matter you print by using this quality paper.

Use  
**Foldwell**  
TRADE MARK

**CHICAGO PAPER COMPANY, Manufacturers**  
Desk 10—818 South Wells Street, Chicago - Nationally Distributed

Folding Coated Book

Folding Coated Cover

Folding Coated Writing

**FOR ALL KINDS OF FINE PRINTING**

# Stonewall Linen Ledger

**D**EPENDABILITY! It is just as logical to intrust the *facts* about your business to a dependable ledger sheet as to insist on a reliable bank for your *funds*.

It isn't always the appearance that decides you, nor the surface, though in STONEWALL LINEN LEDGER these are all that one could wish. It is the fibre, the body, the real substance of a paper that tell its character. In STONEWALL LINEN LEDGER these factors denote an integrity worthy of the confidence of the most careful business man.

*"Note the Tear and Wear as well as the Test"*

## DISTRIBUTORS

ALBANY, N. Y.....	Potter-Taylor Paper Corp.	MILWAUKEE, WIS.....	Allman-Christiansen Paper Co.
APPLETON, WIS.....	Woelz Brothers	MINNEAPOLIS, MINN.....	Minneapolis Paper Co.
BALTIMORE, MD.....	Barton, Duer & Koch Paper Co.	NEW ORLEANS, LA.....	The Diem & Wing Paper Co.
BIRMINGHAM, ALA.....	The Diem & Wing Paper Co.	NEW YORK CITY.....	F. W. Anderson & Co.
BUTTE, MONT.....	Minneapolis Paper Co.	NEW YORK CITY.....	Sutphin Paper Co.
COLUMBUS, OHIO.....	The Diem & Wing Paper Co.	NEW YORK CITY.....	Urquhart Paper Co.
CHICAGO, ILL.....	The Blunden Lyon Co.	NORFOLK, VA.....	Old Dominion Paper Co.
CINCINNATI, OHIO.....	The Diem & Wing Paper Co.	OMAHA, NEB.....	Field-Hamilton-Smith Paper Co.
CLEVELAND, OHIO.....	Cleveland Paper Mfg. Co.	OKLAHOMA CITY, OKLA.....	Kansas City Paper House
COLUMBIA, S. C.....	Eppe-Fitzgerald Paper Co.	PHILADELPHIA, PA.....	Molten Paper Co.
DULUTH, MINN.....	Peyton Paper Co.	RICHMOND, VA.....	Eppe-Fitzgerald Paper Co.
HOUSTON, TEXAS.....	The Paper Supply Co.	ST. LOUIS, MO.....	Acme Paper Co.
INDIANAPOLIS, IND.....	Century Paper Co.	ST. PAUL, MINN.....	E. J. Stillwell Paper Co.
KANSAS CITY, MO.....	Kansas City Paper House	SAN ANTONIO, TEXAS.....	San Antonio Paper Co.
LANSING, MICH.....	Dudley Paper Co.	SPRINGFIELD, MO.....	Springfield Paper Co.
LOS ANGELES, CALIF.....	Western Pacific Paper Co.	SPOKANE, WASH.....	Spokane Paper & Stationery Co.
LOUISVILLE, KY.....	The Rowland Company	TUSLA, OKLA.....	Taylor Paper Co.
MEMPHIS, TENN.....	Taylor Paper Co.	WASHINGTON, D. C.....	Barton, Duer & Koch Paper Co.
	WORCESTER, MASS.....		Charles A. Esty Paper Co.


EXPORT—NEW YORK CITY, American Paper Exports, Inc.

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

Makers of  
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

WISDOM BOND  
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



# Our Quadruple Guarantee on Gummed Papers

## First—GUARANTEED FLAT

We stand behind the flatness of our Gummed Paper lines. Our "Guaranteed Flat" labels have been on every package for twelve years.



## Second—GUARANTEED NON-CAKING

Our papers have been guaranteed for years not to cake or block when cut into labels, and this guarantee still holds. For Cuba and South American points where moisture is excessive, we make a special gumming guaranteed not to cake or block.

## Third—GUARANTEED ADHESIVENESS

Our papers are guaranteed to stick. For every purpose we have a paper, and in order to insure using the right quality, ask for our booklet "First Aid to the Printer."

## Fourth—GUARANTEED SPEED

We guarantee extreme speed on all kinds of presses where our paper is used. Our papers are specially prepared for this purpose and we will gladly furnish the speed at which our paper can be run on various printing presses.

---

*With our Quadruple Guarantee behind you, what more can you or your customer demand?  
You are running no risks in using our papers and you are building up good will.*

---

## McLAURIN-JONES COMPANY

Main Office — Brookfield, Mass.

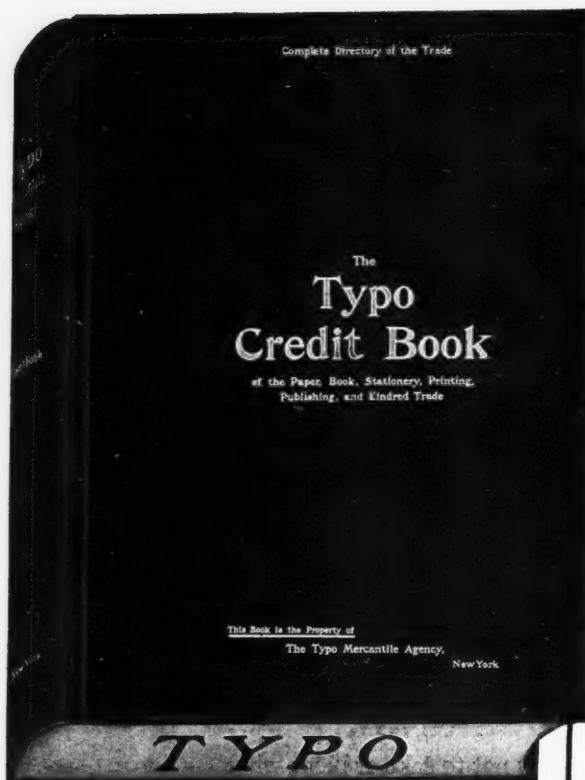
Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

### Branch Offices:

NEW YORK OFFICE  
150 Nassau St.

CHICAGO OFFICE  
1858-9 Transportation Bldg.

CINCINNATI OFFICE  
600 Provident Bank Bldg.



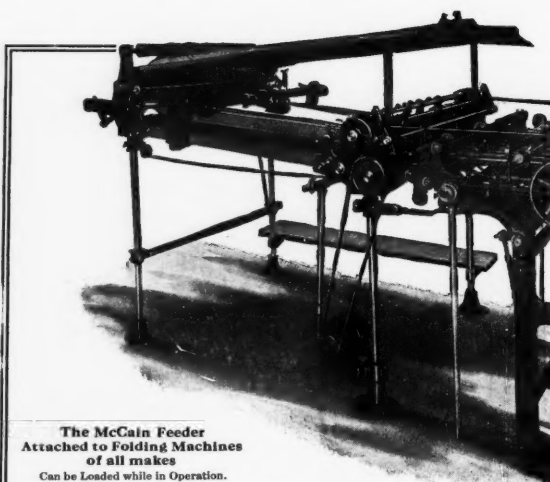
## Thorough and Accurate

**T**HE Typo Mercantile Agency maintains a detailed and comprehensive Credit, Sales and Collection Service accurately covering the Paper, Book, Stationery, Printing, Publishing and kindred trades. The Typo Credit Book is a rating book and directory including the paper and allied industries in the United States and Canada. It is classified as to business, and street addresses are given.

This complete service will minimize your losses and afford you a direct and valuable avenue into the great industries it lists and classifies.

*Complete information will be cheerfully furnished concerning our service.*

**The Typo Mercantile Agency**  
438 Broadway, New York, N. Y.



**The McCain Feeder**  
Attached to Folding Machines  
of all makes  
Can be Loaded while in Operation.

### THE **MCCAIN** Automatic Feeder

Increases production and reduces spoilage to a minimum on any folding machine upon which it is operated. No time is lost in loading as sheets are placed on the top loading board while the feeder is in operation. It has proven that it will increase production from 15 to 40 per cent over hand feeding.

*Write for Illustrated Folder.*

**McCain Bros. Manufacturing Company**  
29 South Clinton St., Chicago, Illinois

### DO-MORE *Automatic* PROCESS EMBOSSE



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

*For further particulars and prices apply to*  
**AUTOMATIC PRINTING DEVICES CO.**  
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA





Copy of the broadside shown above mailed free upon request. It is a specimen of Cantine's Canfold, and describes fully the Cantine Prize-Honor Contest for skill in advertising and printing.

# An Invitation

**\$2400 in prizes,  
for skill**

\$100 will be given this month to the printer, and \$100 to the advertising man, who produces the best job on Cantine's Coated Paper. This is one of a series of twelve monthly Prize-Honor contests now running, for high distinction in printing and advertising. Write for illustrated folder giving full particulars. Try for Cantine's Prize-Honors on your next job.

*Note:* Stock sufficient to print samples on Cantine's Papers will gladly be furnished free upon request.

SEND us samples of all printed matter you produce with any Cantine's Paper. We will enter them without charge in the Cantine's Prize-Honor Contest for the current month. Any good piece may win.

The printing and folding qualities of Cantine's Papers result in catalogs, folders and other "printed salesmen" that will represent your customers to their trade as creditably as high grade salesmen can.

*Cantine's Canfold* combines supreme folding quality with a brilliant white surface for fine-screen halftone or process color printing. Use Canfold on any handsome job that must be multiple-folded.

*Cantine's Ashokan* is the preferred No. 1 Enamel for finest book work.

*Cantine's Esopus* is the paper to use for best possible halftone quality when paper of exceptionally low cost is required.

*Velvetone* is the paper that is semi-dull coated. Semi-dull coating eliminates many presswork difficulties. Gives economy and satisfaction.

Cantine's Coated Papers are sold by leading jobbers everywhere. Nearest address on request, together with sample book and details of Contests.

THE MARTIN CANTINE COMPANY Saugerties, N. Y.  
Specialists in Coated Papers since 1889

# Cantine's

# COATED PAPERS

**CANFOLD**  
SUPREME FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
REGULAR  
NO. 2 ENAMEL BOOK

**VELVETONE**  
SEMI-DULL. Easy to Print

**LITHO C.I.S.**  
COATED ONE SIDE



## Byron Weston Co. Ledger Paper

To invest without investigation is to invite disaster. The indiscriminate purchase of paper for varied office requirements is equally irrational. The severer the testing of Byron Weston Company Ledger Paper, the more certain it is that praise will follow appraisement.

### *Famous Weston Papers*

**WESTON LINEN RECORD:** For municipal, county and state records. For the accounting of large corporations and financial institutions.

**WESTON FLEXO LEDGER:** For flat opening loose leaf ledgers. Made with a hinge in the paper.

**WESTON WAVERLY LEDGER:** For general commercial requirements. A splendid writing and printing paper at a medium price.

**WESTON TYPOCOUNT:** For the particular requirements developed by machine bookkeeping.

**WESTON DEFIANCE BOND:** For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

State your Writing or Ledger Paper Needs and we will send you interesting exhibits for test and examination.

**Byron Weston Company**  
DALTON, MASS.

# BENEDICTINE

(PATENTED)

AN EXCLUSIVE LINOTYPE TYPOGRAPHY FACE

...

36 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as

30 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as

24 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as

18 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as

14 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

12 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

11 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

10 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

9 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

8 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

7 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

6 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS

18, 24 and 30 Point Benedictine *Italic* in process of manufacture

TYPOGRAPHY

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.



## **WHAT** are the essential Requirements for a *Perfect Printing Book Paper?*

1. A smooth, even *Surface*.
2. Quick drying of Ink.
3. Opacity.
4. Bright Color.
5. Strength.

### **Kimberly-Clark Company** **HYLOPLATE** AND **HYLO ENGLISH FINISH**

possess these qualities in the highest degree:

1. **SURFACE**—Bleached Refined Ground Wood Pulp, which forms a large part of these papers, makes a compact, well-filled sheet, which affords a cushion that aids toward perfect finish.
2. **INK DRYING**—Bleached Refined Ground Wood Pulp has greater affinity for ink than any other known printing paper pulp. Therefore quick drying and setting of ink, permitting rapid printing without spreading, "bleeding" or offsetting.
3. **OPACITY**—Bleached Refined Ground Wood Pulp is the most opaque paper-making material known. The quality of opacity in paper prevents the printing from showing through to the reverse side of the sheet.
4. **COLOR**—Bleached Refined Ground Wood Pulp assimilates the dyes most readily, making a bright white sheet that affords a soft contrast to the ink, giving a printed sheet that is easy to read, without eye strain, under either artificial or natural light.
5. **STRENGTH**—Bleached Refined Ground Wood Pulp is made from selected highland-grown wood, only the best grade of virgin raw material being used.

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## **Kimberly-Clark Company** *-Established 1872-*



# Kimberly-Clark Company

## HYLOPLATE *and* HYLO ENGLISH FINISH

25x38—30 lbs. to 25x38—70 lbs.—are carried in stock and sold by the following paper merchants:

<b>ATLANTA</b> The Chatfield & Woods Company	<b>MILWAUKEE</b> The E. A. Bouer Company
<b>BUTTE</b> Minneapolis Paper Company	<b>MINNEAPOLIS</b> Minneapolis Paper Company
<b>CHICAGO</b> Bradner Smith & Company Chicago Paper Company Parker Thomas & Tucker Paper Company Swigart Paper Company	<b>NASHVILLE</b> Graham Paper Company
<b>CINCINNATI</b> The Chatfield & Woods Company	<b>NEW ORLEANS</b> Graham Paper Company E. C. Palmer & Company, Ltd.
<b>CLEVELAND</b> The Petrequin Paper Company	<b>NEW YORK CITY</b> The Canfield Paper Company
<b>DALLAS</b> Graham Paper Company	<b>OKLAHOMA CITY</b> Kansas City Paper House Western Newspaper Union
<b>DENVER</b> The Carter Rice & Carpenter Paper Company Graham Paper Company	<b>OMAHA</b> Carpenter Paper Company Field-Hamilton-Smith Paper Company Western Paper Company
<b>DES MOINES</b> Carpenter Paper Company of Iowa Western Newspaper Union	<b>PHILADELPHIA</b> The Canfield Paper Company
<b>DETROIT</b> Beecher Peck & Lewis	<b>PITTSBURGH</b> The Chatfield & Woods Company
<b>EL PASO</b> Graham Paper Company	<b>PUEBLO</b> Colorado Paper Company
<b>FARGO</b> Western Newspaper Union	<b>SALT LAKE CITY</b> Western Newspaper Union
<b>INDIANAPOLIS</b> Crescent Paper Company	<b>SAN ANTONIO</b> San Antonio Paper Company
<b>KANSAS CITY</b> Graham Paper Company Kansas City Paper House	<b>SAN FRANCISCO</b> General Paper Company
<b>LINCOLN</b> Lincoln Paper Company Western Newspaper Union	<b>SIOUX CITY</b> Western Newspaper Union
<b>LITTLE ROCK</b> Western Newspaper Union	<b>ST. LOUIS</b> Graham Paper Company
<b>LOS ANGELES</b> Western Pacific Paper Company	<b>ST. PAUL</b> E. J. Stilwell Paper Company
<b>LOUISVILLE</b> Southeastern Paper Company	<b>TOLEDO</b> The Commerce Paper Company
	<b>WICHITA</b> Western Newspaper Union

*Upon request any of the above mentioned paper merchants will furnish free one hundred sheets of Hyloplate or Hylo English Finish for trial.*

---

## NEENAH WISCONSIN

### *offices* New York - Chicago - Los Angeles

51 Chambers St.

208 So. La Salle St.

510 W. Sixth St.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Exhibitors Pacific Coast Graphic Arts Exposition

**CIVIC  
AUDITORIUM  
OAKLAND  
CAL.**

- The American Writing Paper Company, Holyoke, Mass. (*Operating Paper Machine*)  
Zellerbach Paper Co., San Francisco, Calif. (*Educational Paper Display and Specimens*)  
Blake, Moffitt & Towne, San Francisco, Calif. (*Educational Paper Display and Specimens*)  
Pacific Coast Paper Co., San Francisco, Calif. (*Educational Paper Display and Specimens*)  
Bonestell & Co., San Francisco, Calif. (*Educational Paper Display and Specimens*)  
General Paper Co., San Francisco, Calif. (*Educational Paper Display and Specimens*)  
Ludlow Typograph Co., Chicago, Ill., San Francisco, Calif. (*Elrod Slug Casting Machine; Educational Display; Ludlow Typograph*)  
Curle Mfg. Co., San Francisco, Calif. (*Composing Room Saws, Typesetting Machine Accessories*)  
The Linograph Co., San Francisco, Calif., Davenport, Iowa (*12 Magazine Linograph and other models of Linograph*)  
The Pacific Printer & Publisher, San Francisco, Calif. (*Educational Display*)  
Hastings Graphic Systems, San Francisco, Calif., Oakland, Calif. (*Cost Finding and Accounting*)  
The California Ink Co., San Francisco, Calif. (*Moving Machinery and Display*)  
John S. Thompson, San Francisco, Calif. (*Type Fdry., Type & Printers' Accessories*)  
C. R. & W. A. Nelson, Chicago, Ill. (*Nelson Heavy-duty Punch, Perforator, Round Corner, Die Cutter, Tape Cutter, Hot Embosser, Cold Embosser—the 7-in-1 Machine*)  
Margach Mfg. Co., New York City, New York (*Typesetting Machine, Metal Feeders*)  
The C. & G. Mfg. Co., Chicago, Ill. (*Composing Room Saws*)  
The Goss Print Press & Mfg. Co., Chicago, Ill. (*Stereotyping Equipment*)  
The Carrom Company, Ludington, Mich. (*Composing Room Type Cabinets, Composing Stones, etc.*)  
American Steel Chase Co., Inc., New York City (*Steel Chases and Press Steel Galleys*)  
Vandercook & Sons, Chicago, Ill. (*Vandercook Proof Presses*)  
The Hacker Mfg. Co., Chicago, Ill. (*The Hacker Rectifier and Proof Press*)  
The Ludwick Mfg. Co., Portland, Ore. (*Remelting Furnaces and Electric Pots for Typesetting Machines*)  
The Harris Co., San Francisco, Calif. (*Chaseracks Accessories*)  
Geo. Damon & Sons, Inc., New York City, N. Y. (*Type Foundry Type, Lead Slugs and Metal Furniture*)  
Globe Type Foundry Co., Chicago, Ill. (*Type and Economy Quads*)  
The Pen Type Foundry Co., Philadelphia, Pa. (*High Grade Type Foundry Type*)  
Harry W. Brintnall, San Francisco, Calif. (*Folder, Feeder, Cutter, Punching, Stitcher, Perforating, Ruling and Embossing Machinery, Bindery Supplies*)  
Geo. H. Morrill Ink Co., Norwood, Mass., San Francisco, Calif. (*Modern Ink Factory, Display of Machinery and Product*)  
J. C. String, Oakland, Calif. (*Copper Plate Printing Machine, Educational Display*)  
W. H. Parrish Company, Oakland, Calif. (*Heavy Machinery Draymen and Riggers*)  
A. L. Mulvaney, Jr., Oakland, California (*Hand Lettering and Sign Writing*)  
K. H. Huebey, Oakland, Calif. (*Bookbinding*)  
Goodhue Printing Co., Oakland, Calif. (*Educational Display of Printed Specimens*)  
Bickford Printing Machinery Co., San Francisco, Calif. (*Printing Machinery*)  
A. G. Burtons Sons, Inc., Chicago, Ill. (*Perforators and Punchers*)  
The Wood & Nathan Co., New York City, N. Y. (*Standard High-Speed Automatic Job Press*)  
Gowdy Envelope Press Company, Chicago, Ill. (*Gowdy High-Speed Envelope Press*)  
Kendanner & Muller Co., New York City (*Sing Adjmt Book, Nat'l Wire Stitcher*)  
C. R. Carver Co., Philadelphia, Pa. (*Steel Die, Plate Stamping & Emb. Presses*)  
Ideal Stitcher & Mfg. Co., Chicago, Ill. (*Box and Carton Stitchers*)  
Wm. Griswold, San Francisco, Calif. (*Printers' Accessories and Supplies*)  
Hill Curtis Co., Kalamazoo, Mich. (*Trimosaw, Composing Room Saw*)  
Toronto Type Founders Co., Ltd., Toronto, Montreal, Winnipeg, and Regina, Canada (*Type Foundry and Printers Machinery*)  
Printers Machinery Supply Co., Cincinnati, Ohio, San Francisco, Calif. (*Patent Blocks and Printers' Accessories*)  
Norman F. Hall Co., San Francisco, Calif. (*Bindery Supplies and Materials*)  
The Standard Machinery Co., Mystic, Conn. (*Keystone Automatic and Foot Clamp Paper Cutters*)  
Challenge Machinery Co., Grand Haven, Mich. (*Advance Lever and Diamond Power Paper Cutters*)  
The Hoffman Type & Engraving Co., New York City, New York (*Karlhaus and G. Brehmer Bookbinding Machinery*)  
E. & O. Meyers, Lowell, Mass. (*Matrice and Tissue Papers*)  
The Inter-National Paper Box Machine Co., Nashua, N. H. (*Paper Box Making Machinery*)  
Ben Franklin Publishing Co., Chicago, Ill. (*Educational Display*)  
United Typothetae of America, Chicago, Ill. (*Educational Display*)  
Great Western Smelting & Refining Co., San Francisco, Calif. (*Assaying Machine and Laboratory Analysis; Metal Display*)  
T. J. Cordoza, San Francisco, Calif. (*Bookbinding and Ruling Display*)  
J. Zanetti Machine Wks., San Francisco, Calif. (*Ruling Machines and Engravers Bench Router*)  
Chicago Metal Mfg. Co., Chicago, Ill. (*All-Steel Type Cabinets, Comp. Room Furn.*)  
West Manufacturing Co., Milwaukee, Wis. (*Power Broadside Sealer*)  
Claybourn Process Co., Milwaukee, Wis. (*Electrotyping Machinery & Process Plates*)  
Fairbairn & Co., San Francisco, Calif. (*Gummed Tape Printing Machine; Fast Rotary Press*)  
J. R. Nevraumont, San Francisco, Calif. (*Brass Rule Bench and Tools*)  
J. W. Pitt, Bath, New York (*Upright Grain Plate Mount; Berry Cylinder Hoist*)  
The Hamilton Mfg. Co., Two Rivers, Wis. (*Cut Cost Comp. Room Furn., Wood Type Furn., Cabinets, etc., in wood and steel*)

**MEET US THERE!!**

**OCT.  
8 to 13  
1923**

# The PRINTER'S RULE

Modern printers have a business rule—"Quality—tone—appearance."

And, everywhere they are using Genuine Keratol to make their finished jobs measure to this 'rule.

Booklets bound in Genuine Keratol are "well dressed." They get a chance to deliver their message because they "look the part."

And the combination of low initial cost, rich appearance and rugged durability, recommends it to all who are interested in lower production costs, quality products, and a higher percentage of returns from direct mail efforts.

In a variety of weights, grains and colors, Genuine Keratol comes in rolls of standard width, cuts cleanly, and without waste. Send for FREE book of samples, and show your customers something really fine, and yet most economical.

**THE KERATOL COMPANY**  
NEWARK, N. J.



The  
Keratol  
Company

Department 710

Newark, New Jersey

Gentlemen:— Send me  
your FREE Sample Book,  
postpaid. I want to test your  
claims.

Very truly yours,

Name .....

Street .....

City.....

Please Mention THE INLAND PRINTER When Writing to Advertisers.



No. 0  
Brower Ball-Bearing  
Proof Press  
Bed 14 in. x 20 in.

## Perfect Adjustment

of Impression means perfect proofs.

Simple, direct impression adjustment is one of the important features of No. 0

### "B.B.B." Proof Press (Brower Ball Bearing)

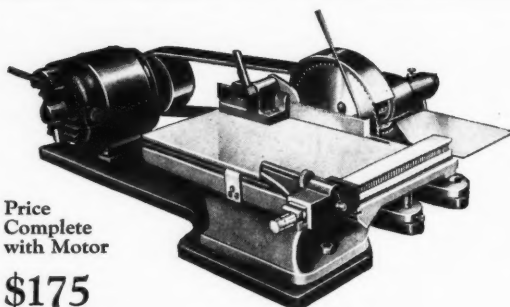
The adjustment feature is the only satisfactory way of compensating for wear on the moving parts. Makeshifts, such as thickening the tympan, results in poor impression, slurring and grinding of type. We make proof presses to suit your particular requirements.

*Send for Descriptive Circular which describes this and other proof presses we make.*

## A. T. H. BROWER COMPANY

166 West Jackson Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY  
For Sale by BARNHART BROS. & SPINDLER



Price Complete with Motor

\$175

## The New S-H SAW-TRIMMER

Will do all the work—and more—than the more expensive machines.

*Write for circular and terms*

Manufacturer of the

### Automatic Spaceband Cleaner

Protects the mats and keeps the face sharp and clear.

## THE SCHUYLER-HILDMAN CO.

Linotype Supplies

*Send for Catalogue*

160 N. WELLS STREET, CHICAGO, ILL.

Ready soon—New Model Saw Trimmer with raising and lowering device and pedestal, costing \$275.00. Watch for it.



## FRANKLIN PRINTERS

—a new, yet an old name, for a vast army of printers who are awake to their opportunities and apply modern business methods

They belong to no one class nor are they part of an organization. Small, medium and large, every kind of plant is proud to be known as a plant of Franklin Printers because the name means progress, more printing, better printing, fair treatment to customers and fair profits. Why not be a Franklin Printer?

The PORTE PUBLISHING CO.  
Salt Lake City, Utah

## At Your Service



# 585

## Styles and Sizes

Always in stock to help solve your every envelope problem

GET it firmly in mind that Western States Service is more complete and all-inclusive than any single source of envelopes with which you have ever dealt. The special shapes and sizes that mean so much to distinctive jobs, but which you have side-stepped as trouble-makers—these you will probably find right here all made, ready for instant shipment.

Think of 585 sizes and styles including staple and what-used-to-be special—ten million of them—waiting only your order for immediate delivery.

That's service—and its story is all boiled down for quick reference in our newest price list No. 26. Send for it.



Western States Envelope Co. Milwaukee Wisconsin







Made from high grade Rags

Announcing a New  
Water-Marked Paper:

## VERILITE MANIFOLD

Sub. 7¼ — White Only

Made in sizes:—

17x22	17x28
17x26	22x34
19x24	

Will Be Stocked By Leading Paper Merchants

*Investigate!*

## Six Minutes to Clean Rollers From One Flat- Bed Press



Wash Your Rollers with the

## Climax Roller Washing Machine

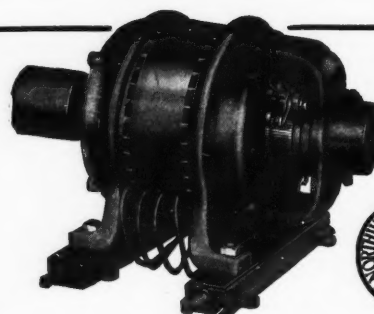
One gallon of kerosene will wash the rollers from one flat bed press for 30 days with the Climax—less than 2c a day. What is your cost?

With five or more cylinders the CLIMAX is a *Good Investment*.

**CHARLES H. COLLINS**

608 South Dearborn St., Chicago

Phone Wabash 6897



## Money-Making Motors

Don't let inferior motors retard your plant production; when a job is ready to run let there be no costly delay due to motor annoyance—eliminate that possibility by equipping your plant with

### A-K Push-Button Control Motors

These motors not only operate with a minimum of upkeep, but permit you to run your presses at just the speed the work demands. This keeps the presses at their highest efficiency, and adds to your profits every day.

### Motors for Large Presses and Paper Cutters

We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

## Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles Calif. 8 N. Sixth St., Minneapolis, Minn.

## The MENTOR

is for readers who have time to think. It explores for them the neglected niches of literature and forgotten quarters of the globe—creating a world of absorbing interest far removed from the superficial topics of the hour.

Whenever its publishers turn to us for their type metal needs, we acknowledge a thrill of satisfaction at the thought of these beautiful and scholarly pages produced from

**Imperial  
METAL**

LINE TYPE—MONOTYPE—INTERTYPE—STEREOTYPE

**Imperial Type Metal Company**

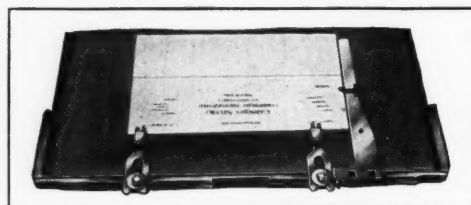
Philadelphia

Cleveland

Detroit

## GUIDES

that do not Pin, Glue or Screw  
on Tympan



— as Easy to Set, and as Durable  
as a Cylinder Press Guide

These guides are independent of any movable part of the job press. When once set it is impossible to throw them out of register—yet they may be moved from right to left at all times. New tympan may be put on the press, still the guides will be true. Made for all makes and sizes of Job Presses, and can be attached in a few minutes.

They are very profitable on the Miller Feeders as they can not be thrown off when a sheet or cardboard jams and they also prevent the fork from getting caught by the carriage.

Manufactured by

**JOHN H. LEES COMPANY**

215 S. Fifth Street, Philadelphia, Pa.

# ROBERTS Numbering Machines

Type-High Model 27  
5 Wheels . . \$16.00

Type-High Model 28  
6 Wheels . . \$18.00

MODEL 27  
Size  
1½ x 1¼ Inches

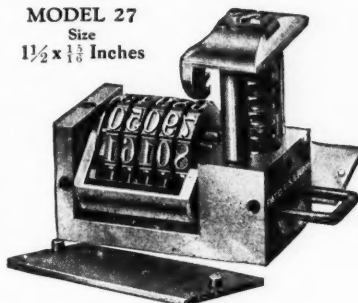
**"The Largest Amount of Continuous Service."**

That is what the ROBERTS gives—in addition to printing with 100% accuracy and smoothness.

If you want a machine that stays on the job longest without repairs, order the ROBERTS.

Ask for folder, "Eight Points of Preference for the Pressman."

Machines to number either forward or backward—Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.



**No 12345**

Fac Simile Impression

VIEW SHOWING PARTS DETACHED FOR CLEANING

**Simplest—Strongest—Fully Patented—Over 300,000 in use**

**THE ROBERTS NUMBERING MACHINE COMPANY**

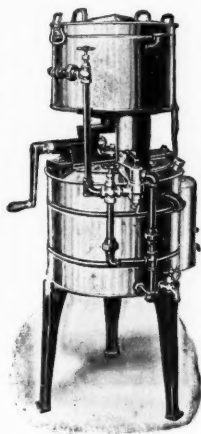
694-710 JAMAICA AVENUE, BROOKLYN, N. Y.

Builders of all kinds of Special Numbering Equipments.

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## The Most Flexible Glue Handling Device on the Market

The Wetmore Model A-D Glue Heater and Pot, made in sizes from 2 to 200 gallons daily capacity, is the most flexible glue handling device on the market. The small user whose daily requirements are uncertain can melt small quantities as needed. The glue is always fresh and is kept at the right temperature by the Automatic Temperature Controller, thus insuring the best results economically.



Write for illustrated circular and price list describing our complete line of glue-handling equipment.

**The New Advance Machinery Co.**  
Van Wert, Ohio

## MATRIX-BEATING MOLDING MACHINE

for  
Newspaper  
Forms and  
Commercial  
Work of all  
Kinds



Write for  
descriptive literature

This is a patented machine replacing the hand brush. The mat is made by beating, rather than by immense pressure which invariably ruins the type forms. The actual blow is a recoil from a strong spring, and the type form automatically travels back and forth on the bed of the machine so that the mat is perfectly made under an even beating on every part of the surface and mechanically exact. A hundred mats can be made by this machine without the slightest injury to delicate type. Not only are the most perfect mats secured, but the saving in labor alone is a big advantage.

**Elgin Bending Machine Company**  
Offices, 565 Douglas Avenue, Elgin, Ill.



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The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

**EMBOSSOGRAPH PROCESS CO., Inc.**  
251 WILLIAM ST., NEW YORK CITY

### Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

#### ENGDAHL BINDERY

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Edition Bookbinders

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**EAGLE PRINTING INK CO.**

NEW YORK CINCINNATI CHICAGO



Facsimile of imprint reduced in size.  
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### MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

#### You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

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A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; \$15 to \$20; write for free trial offer.

ACME MULTI-COLOR COMPANY, EUREKA, KANSAS

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BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

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(Self Contained or Sectional)

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THE BEST  
AND  
CHEAPEST  
IN THE  
MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.  
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We cater to the Printing Trade in making the most up-to-date line of  
**Pencil and Pen  
Carbons**

for any Carbon Copy work.

Also all Supplies for Printing Form Letters

#### MITTAG & VOLGER, Inc.

PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

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Linotype, Intertype, Monotype, Stereotype, Special Mixtures

### QUALITY

First, Last and All the Time

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### There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The  
**J. F. W. Dorman Co.**  
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By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate The Inland Printer on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.  
Price \$2.35 postpaid.

**THE INLAND PRINTER CO.**  
632 Sherman Street, Chicago

### Overlay Knives

Tested for Quality  
of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

#### The Inland Printer Co.

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# Berger & Wirth

INCORPORATED

For More Than 95 Years, Manufacturers of DRY COLORS  
LITHOGRAPHIC and PRINTING INKS for all Purposes

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## Try Our Rapid Half-Tone Black 3458 M A

An excellent work-and-turn Ink,  
prints sharp and clean.

Works equally as well on Coated,  
Bond and Super Stocks.

Sample and price on request.



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# MONOMELT

SLUG FEEDER

Has eliminated the metal furnace successfully in large and small  
plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

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## STOKO PRINTING PRODUCTS

**Plateless Embossing Machine** Printers make good profits producing steel-die and copper-plate effects without the use of dies and plates. Increases the earning power of your types and presses with no additional wear. Successful in all leading countries.

**Embossing Powders** A high-grade, durable gloss or dull-finish compound for plateless embossing. For Black or Color Work, \$2.25 per lb.; for Gold and Silver Work, \$3.00 per lb. Orders promptly filled.

**Ribbon Attachment** For printing circular letters on platen presses. The ribbon moves over the form same as on multigraph, enabling printers to produce easily a satisfactory resemblance to typewritten letters. Price, with two rolls of ribbon, \$10.00—and selling like hot cakes.

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**Electric Glue Pots** Keep your glue at proper temperature and always ready for use. 1-qt. size \$8; 2-qt. \$10; 4-qt. \$15.

**Ruling Inks** Strong brilliant colors that are easily soluble and even flowing. Prices: Black \$2.75, Yellow \$3.50, Red, Green, Blue, and Purple \$4.50 per pound. Most any variety of tints can be obtained by intermixing these colors. Put up in powder form, 1 lb. to a package.

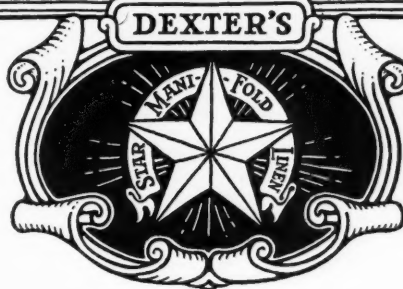
**Multigraph Ribbons** In any standard color at \$2.25 per 6 yard roll. A worth-while special price on quantity lots.

**Typewriter Ribbons** To match multigraph or Press-Typewriter work in any standard color. Furnished on plain spools for re-filling ribbons of any make of typewriter. Price: 40 cents per spool for ribbons up to 9-16 in. wide; 5 cents extra for each additional 1-8 inch in width.

**Inks** For Rubber Stamps, Numbering Machines, Check Writers, Copying and Mimeograph. Also Writing Ink Powders, to dissolve in water.

FURTHER PARTICULARS OF ALL PRODUCTS SENT ON REQUEST  
WE MAIL PROMPTLY BY PARCEL POST TO ANY PART OF THE WORLD

**THE A. STOKES CO.** 4097 E. 74TH STREET  
CLEVELAND, O., U. S. A.



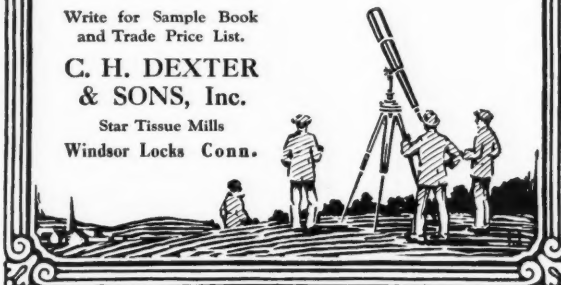
## STAR MANIFOLD

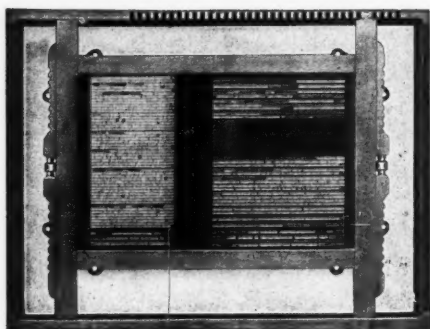
—Not merely a "second sheet," but an extra thin, extra strong linen paper of tissue weight, which makes possible many carbon copies at one writing. Its unique surface picks up the carbon cleanly, without smudge or blur, resulting in neat, legible duplications. Star Manifold is a requisite to office efficiency. It is made in various sizes, finishes and colors.

Write for Sample Book  
and Trade Price List.

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& SONS, Inc.**

Star Tissue Mills  
Windsor Locks Conn.





## "He's From Missouri!"

There is among humans none more skeptical than the printer. If a new device is brought out he will not accept it unless "he has been shown," and that explains why the

## American Adjustable Steel Chase and Lock-Up

is now being installed in many of the best pressrooms in this country. The pressman "has been shown," he is convinced. The chase *makes good*; saves time, energy and money; eliminates most furniture and all quoins and shortens and simplifies lockup. This lockup is suitable for all types of platen presses, as well as the Miehle Vertical and the Kelly.

## The American Adjustable Chase Company

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New York Office: 112 West 42d Street

## ADVANCE LEAD MOLD ELECTROTYPES

THE wise buyer never makes price the first consideration in connection with any of the elements of high-grade printing. However, when the demand for quality can be satisfactorily met, then it is only a proper exercise of buying wisdom to inquire carefully into the matter of cost.



LEAD MOLDS  
NICKEL STEEL  
ELECTROTYPES  
WAX PLATES  
CURVED PLATES  
OF ALL KINDS  
—  
LARGE PLATES  
A SPECIALTY

We are specializing in lead mold electrotypes for fine printing. In quality of work and in service in handling their orders, we are satisfying some of the most exacting printers in the country. And the fact that our prices are most favorably in line, is winning added endorsement from the careful buyer.

*Before you place your next order, investigate Advance Quality, Service and Prices.*

**Advance Electrotpe Company**  
Printercraft Bldg. Indianapolis, Ind., U. S. A.

Ask the Printer who is using them!

## ORDER YOUR 1924 Calendar Pads

from our complete stock of 45 sizes,  
8 kinds, Now Ready for Shipment

The following kinds and sizes in stock:

8 Size—2½x1½ to 10x5, Black Ink (Two Kinds)  
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5 Size—6x2 to 11x7½, Three Months at a Glance, Black Ink  
One Size—7x12, Three Months at a Glance, Red and Black

1924		JANUARY						1924
SUN	MON	TUE	WED	THU	FRI	SAT		
New M. 6th	First Q. 13th	1	2	3	4	5		
6	7	8	9	10	11	12		
13	14	15	16	17	18	19		
20	21	22	23	24	25	26		
27	28	29	30	31	Full M. 21st	Last Q. 29th		
FIRST MONTH								

Let Us Mail You Samples and Prices Today

**Goodwin Bros. Printing Co.**

MANUFACTURERS OF CALENDAR PADS

Broadway and Warren St. Goodwin Bldg.  
ST. LOUIS, MISSOURI



More than two thousand Potters of this one style are today making good proofs for busy printers. This fact and the fact that the demand for them is now greater than ever is convincing evidence of their dependability, their economy and all around usefulness.

The No. 2 Potter, here illustrated, can be furnished with or without mechanical inker and with or without feed board. Send for the new Circular illustrating and describing the complete Potter line.

**Hacker Manufacturing Co.**  
320 South Honore Street Chicago, Illinois



## Make More Money!

Whether you sell printing in a town of twenty thousand or in one of a million, I will write a house-organ for you that will fit conditions.

The copy is so carefully prepared that printing buyers and advertising men find it worth their while to read it.

For two years it has made friends, reputation and profits for every printer user, and I have never lost a printer client.

Each user holds exclusive rights in his territory. In Chicago it has practically doubled, in twenty months, the business of the Joseph K. Arnold Company.

Write for proof and a packet of samples

**OREN ARBOGUST,** HOUSE ORGANS  
for PRINTERS  
808 Lakeside Place, Chicago, Ill.

## Leiman Bros. Rotary Air Pumps

Air Suction or Blowing without Noise or Fluctuation—Positive Pickup Power and Long Wear

### Some Users:

American Type Founders Co., Kelly Press Division, Harris Automatic Press Co., Miller Saw Trimmer Co., Miehle, Meisel, Cottrell, Sheridan, Hickok, Hall, Woodbury & Co., Western Printing Co., N. Y. American, N. Y. Times, Liberty Folder, Dexter Folder, Frohn Folder, Pellard-Alling, McCain Bros. Mig. Co., Fuchs & Lang, Victory Bag & Paper Co., R. R. Donnelley & Sons Co., Goes Litho. Co., American Litho. Co.

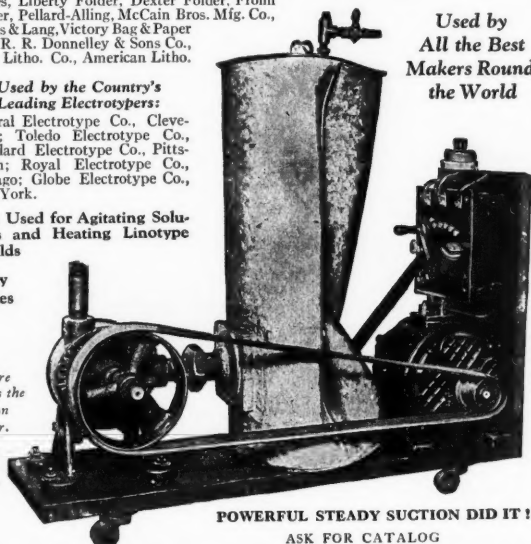
### Used by the Country's Leading Electrotypers:

Central Electrotypes Co., Cleveland; Toledo Electrotypes Co., Standard Electrotypes Co., Pittsburgh; Royal Electrotypes Co., Chicago; Globe Electrotypes Co., New York.

Also Used for Agitating Solutions and Heating Linotype Moulds

Many Sizes

This Picture Shows the Suction Power. They Also Blow.



POWERFUL STEADY SUCTION DID IT!

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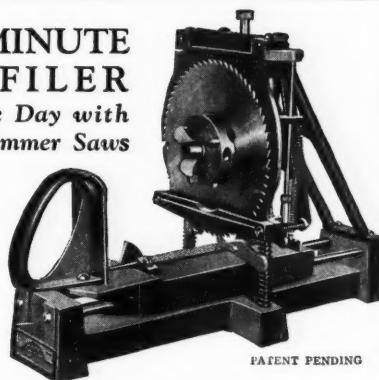
**LEIMAN BROS.** Manufacturers  
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Makers of Good Machinery for 35 Years

For Operating  
**PRESS FEEDERS,  
FOLDERS, MAIL-  
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Used by  
All the Best  
Makers Round  
the World

## THE MINUTE SAW FILER

Starts the Day with Sharp Trimmer Saws



PATENT PENDING

THREE minutes of your apprentice's time and a Minute Saw Filer will put your saws into quick-cutting condition. Uses a stock file. Files saws with or without Trimmer Holder. Saw is locked into filing position; the Minute Saw Filer sharpens accurately, no matter who uses it. The pawl is easily adjusted for teeth of different size. A safety guard prevents accidents. A few minutes each day keeps the teeth sharp and the saw perfectly round until the saw is worn down to a useless size.

Price F. O. B. Milwaukee \$30

Illustrated Booklet Explaining Operation — FREE

**A. F. GEISINGER MFG. COMPANY**  
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**HORTON VARIABLE SPEED PULLEYS**

THEY WILL SOLVE YOUR CHANGE OF SPEED PROBLEMS

EASY TO INSTALL

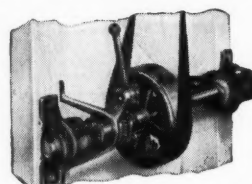
SIMPLE TO OPERATE

INEXPENSIVE TO MAINTAIN

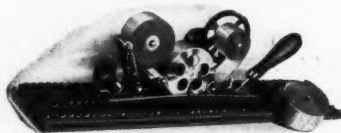
OTHER MODELS IN COUNTERSHAFT TYPE OR FOR DIRECT CONNECTION TO MOTORS

ALL PRINTERS' SUPPLY HOUSES  
SELL THEM

Products of the  
**HORTON MANUFACTURING CO.**  
Cable Address "HORTOKUM" Minneapolis, Minnesota



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by using the  
**Millsap  
List  
Press**

This new machine will reduce mailing time and better still eliminate mistakes. Prints on continuous strip of paper directly from type as already set. Use the same type, galleys and mailer you now have. May we send you details?

*Drop us a card, NOW!*

**CHAUNCEY WING'S SONS**

**Greenfield, Mass.**

**Better Casting Results**  
*at Lower Annual Cost*

**WILKE'S TYPE METALS**

The NEW  
Standard for  
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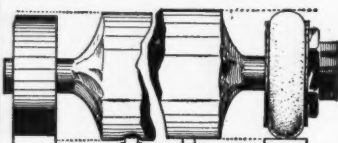
Cast Quality  
Face, Body  
and Plate

Send for "Wilke's Type Metal Primer"

**METALS REFINING COMPANY**  
CONVENIENT WAREHOUSES  
QUICK DELIVERIES  
**HAMMOND, IND.**

**Morgan Expansion Roller Trucks**

for JOB PRESSES



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Shows clean printing without cutting of rollers.

They are Noiseless  
They Expand and Contract  
and adjust themselves  
to any roller.

**They Save 50%**

Set of 6  
8 x 12 C. & P., \$7.70

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Set of 6  
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Set of 8  
14 1/2 x 22 C. & P., 11.00

**WRITE FOR USER REFERENCES  
HALF THE INK CAN BE SAVED**

**Morgan Expansion Roller Truck Co.**

Ask your dealer or sent direct. 1816 Whiteley Ave., Los Angeles, Cal.

**CLAG**

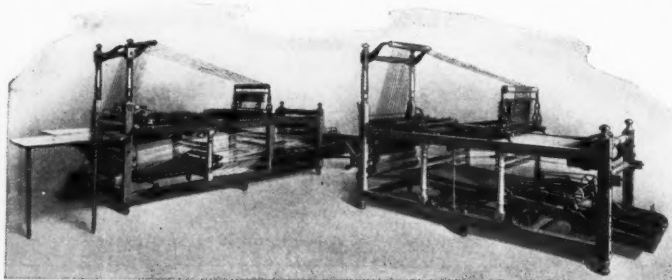
**COLD LIQUID ANIMAL GLUE**

CLAG is simply high testing animal glue—liquefied. Clag will do everything that animal glue will do but it is used COLD.

CLAG requires no preliminary preparation—always ready for use. For all machine and hand work.

*Write for further particulars.*

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**The HICKOK Dual L  
Ruling Machine**

will rule both faint and down lines on one side of the sheet at one operation, thereby saving about 75% in time over the single machine. This machine has become most popular as a job machine, as all up-to-date shops are equipped with one or more.

*Guaranteed to do perfect work.*

**THE W. O. HICKOK MFG. CO. (Established 1844) Harrisburg, Pa., U. S. A.**





*We turn a switch, press a button,  
pull a cord — Light.*

**I**N this day it is difficult to imagine Chicago without incandescent lights. Yet it was only early in the 80's when crowds inspected with amazement a single lamp installed by one of the early theatres. Current was furnished by Bradner Smith & Company.

Paper merchandising interest had not blinded the company to new devices. And the "new idea of light from electricity" was adopted to overcome office and warehouse inconveniences. A ponderous steam engine was installed and later the Bradner Smith engine supplied current for light in the vaults of an adjacent bank.

As history, these facts are interesting, but of larger moment is the business policy involved.

And perhaps it may be regarded as significant that Bradner Smith & Company have consistently availed themselves of every practical development during the past seventy years—not awaiting its perfection with too great conservatism, but adopting it in its first usefulness, modifying and re-equipping as invention developed new refinements.

It is a characteristic which surrounds every business move of the Company, that it may prove of constantly increasing service to customers.

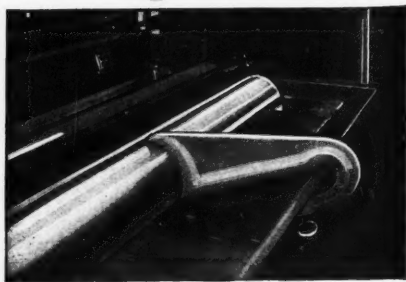
## BRADNER SMITH & CO.

333 S. Desplaines St., Chicago, Illinois

## Fred'k H. Levey Co. Printing Inks

NEW YORK • CHICAGO  
ESTABLISHED 1874

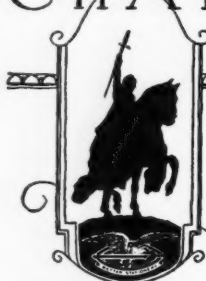
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for  
MIEHLE  
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PREMIER  
STERLING  
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WRITE FOR  
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## Brock & Rankin,

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EDITION BOOK MANUFACTURERS  
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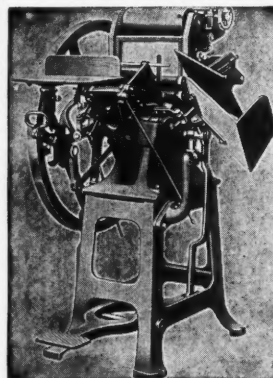
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Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

*Dinse-Page electrotypes do not.  
They lower the cost of production.*

### Dinse, Page & Company

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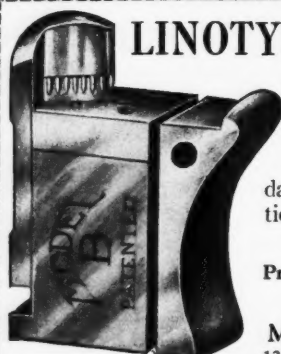
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The Little  
Semi-Automatic Racer

will print anything up to 6 $\frac{3}{4}$  x 9 $\frac{1}{4}$ ". A fine press for any small work, such as Cards, Envelopes, Blotters, Statements, etc. Heavy Impression, Fine Ink Distribution, and Fountain. Very suitable for Halftone Work. Automatic Delivery, and stacking of sheets. Speed up to 3,000 per hour. Special Precision Guides insure perfect register. Runs noiseless. Equipped with Hand Guard.

Prompt Delivery. Reasonable Prices. All parts kept in stock.

Hoffmann Type & Engraving Co.  
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A practical device for reshaping worn or damaged matrix combinations to accuracy.

Send for descriptive circular.

Prevents Distributor Stops  
Price, \$12.50

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We carry in stock 132 items of BOOK and 1522 items of COVER Papers, and back them with good service.

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SAMUEL T. FREEMAN & CO., AUCTIONEERS  
1519-21 CHESTNUT STREET, PHILADELPHIA

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*in the matter of the Carey Printing Corporation  
Real Estate, Machinery and Equipment of the*

## CAREY PRINTING CORPORATION

BETHLEHEM, PA.

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**On the Premises**

**Real Estate**—A most modern Daylighted Factory Building one-story type of steel, concrete and glass having about one hundred thousand square feet with every modern factory equipment and about 13 acres of ground with railroad siding.

**Machinery**—Comprising modern printing machinery of one of the largest printing plants in the United States, including 17 Mergenthaler Linotypes, Lanston Casting and Composing Machines and Key-Boards, Miehle Two-color Presses, 2 U. P. M. Rotary Presses, 26 Premier Presses. (All of the above presses with Extension Deliveries, Chapman Neutralizer Cross Feeders and every modern improvement). 5 Premier Pony Presses, 10 Kelly Presses, Laureatte and Chandler & Price Job Presses, Anderson and American Folders, 8 Dexter Folders with Cross Feeders, Swart Folder, 2 Swart Kast Stitchers, Frohn Book and Tablet Machine, Seybold Cutters, Portland Punch, Magazine Folders, 8 Stitchers, 3 Seybold Knife-Turnovers, Oswego Cutters, Proof Presses, Metal Furnaces.

**Equipment**—Complete Equipment of Composing Room including Chases, Blocks and large amount of Foundry Type, Monotype, Type Metal, Brass Rules, Metal and Wooden Furniture, Composing Stones, Type Racks and Cabinets, etc. Also five thousand pounds Printers' Ink, Paper Stock, Office Equipment including Oak and Mahogany Office Furniture, Typewriters, Adding Machines, Filing Cases, Safes, etc.

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It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

To Eliminate Static Electricity—  
Offset—Slip Sheeting, Use  
*The Johnson Perfection Burner*  
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**P**RESSES for Lithographers, Printers, Folding  
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Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

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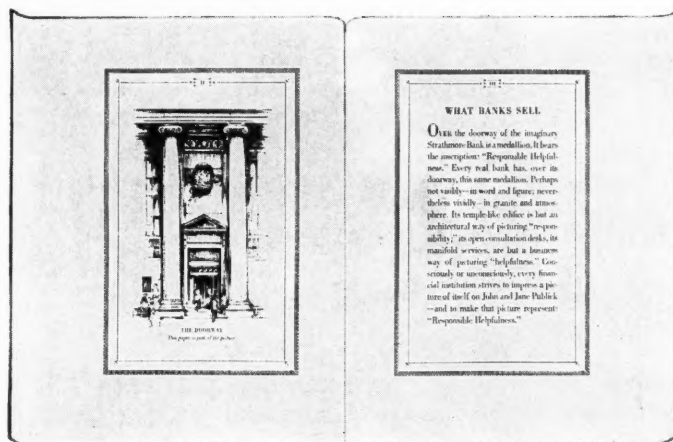
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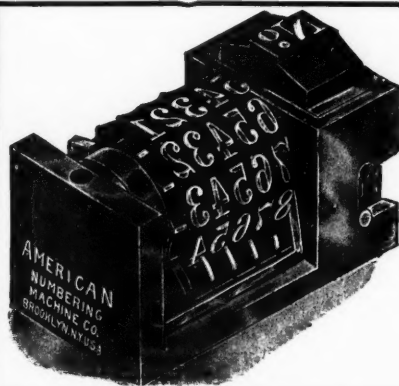
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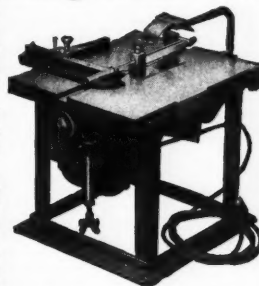
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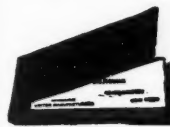
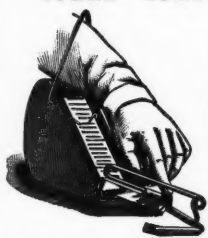
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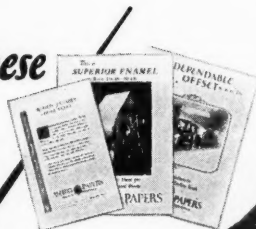
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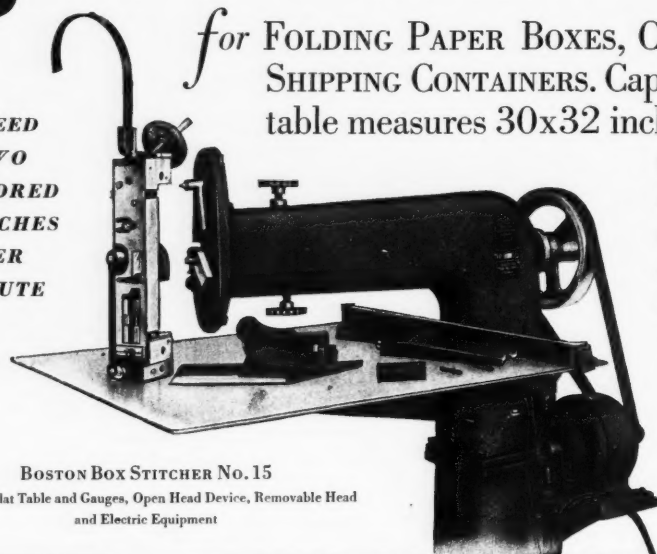
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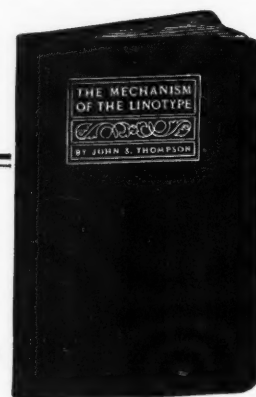
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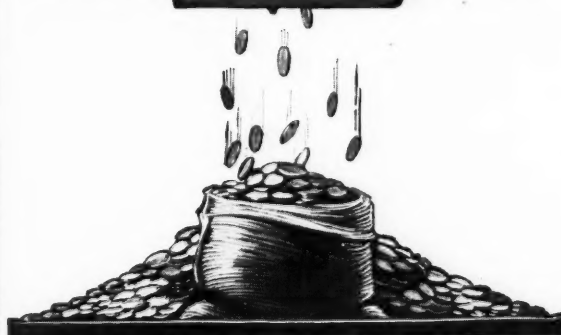
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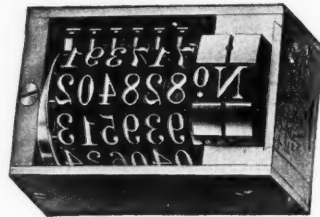
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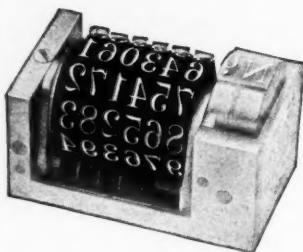
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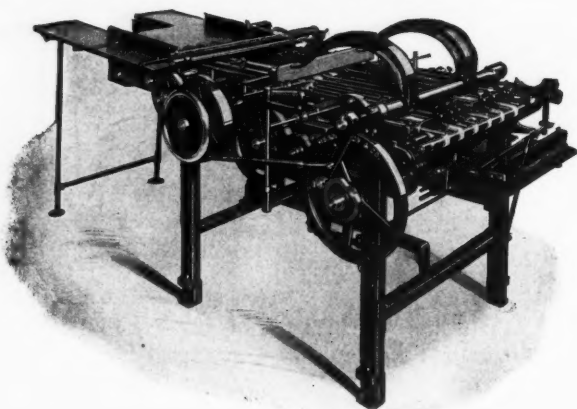
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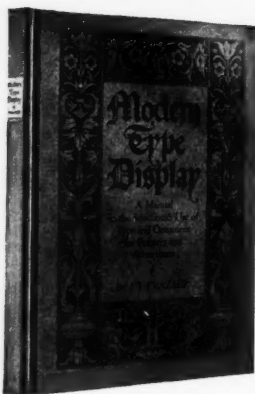
*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

Vol. 72, No. 1

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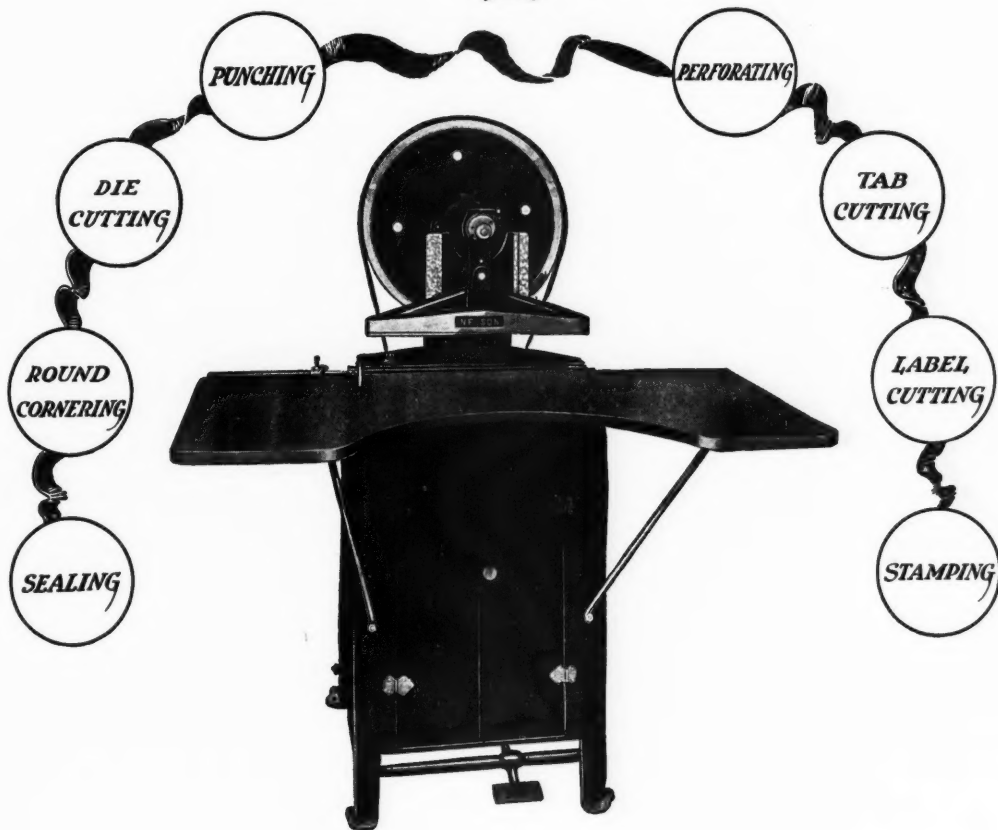
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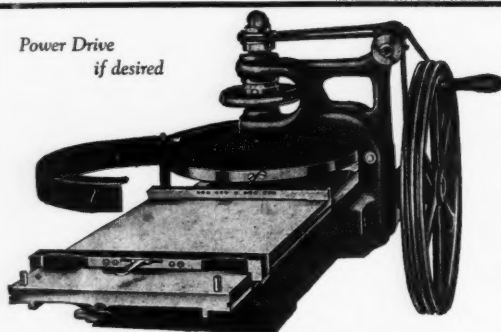
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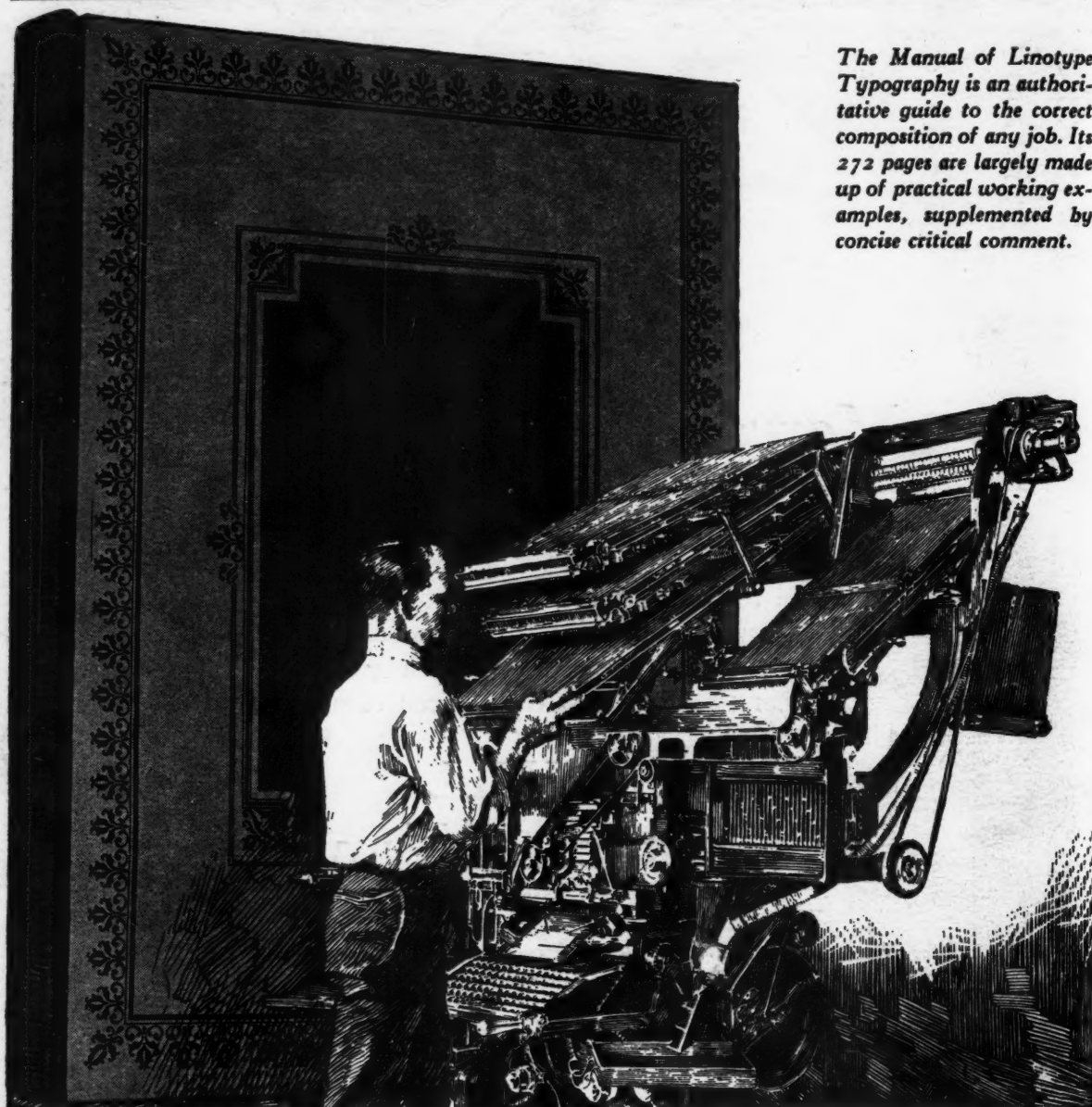
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Vol. 72, No. 2 HARRY HILLMAN, Editor November, 1923

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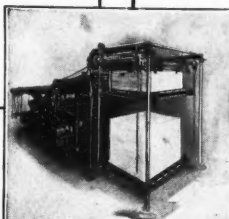
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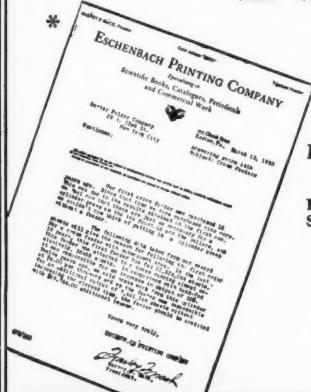
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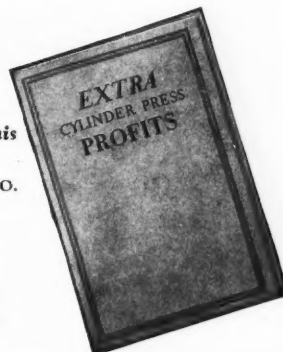
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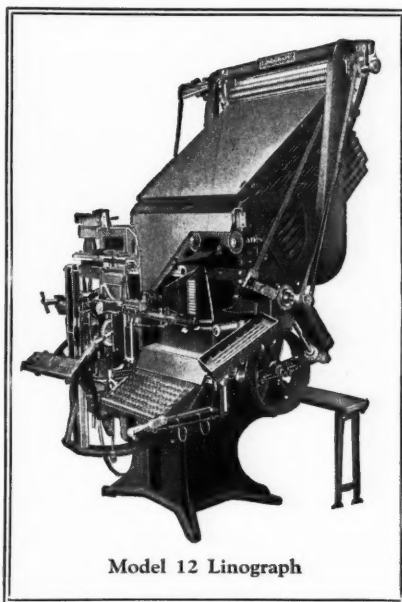
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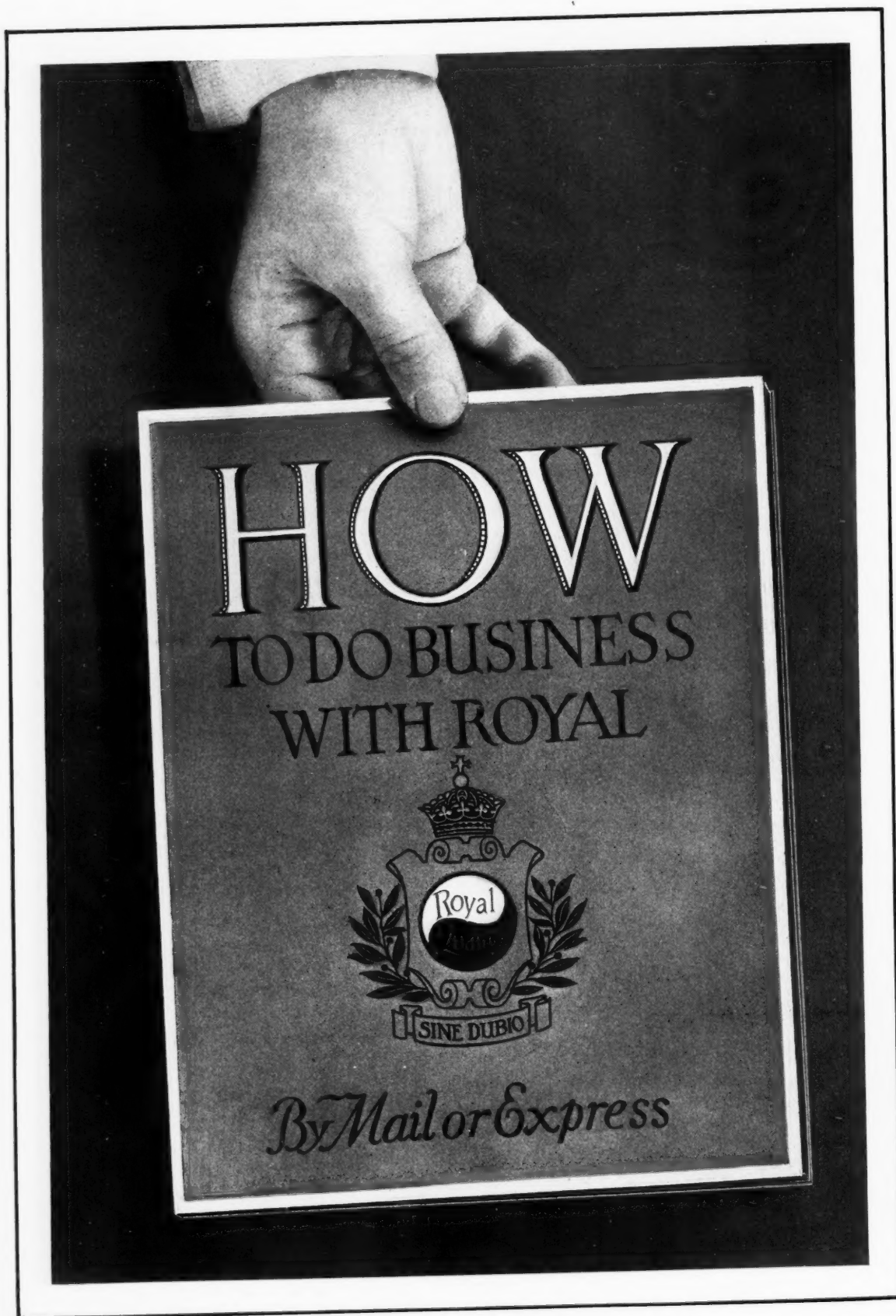
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WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

# The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers  
Manufactured by West Virginia Pulp & Paper Co.*



<i>Atlanta . . . The Chatfield &amp; Woods Co.</i>	<i>Nashville . . . . . Graham Paper Co.</i>
<i>Augusta, Me. . . The Arnold-Roberts Co.</i>	<i>New Haven . . . The Arnold-Roberts Co.</i>
<i>Baltimore . . . . . Bradley-Reese Co.</i>	<i>New Orleans . . . . . Graham Paper Co.</i>
<i>Birmingham . . . . . Graham Paper Co.</i>	<i>New York West Virginia Pulp &amp; Paper Co.</i>
<i>Boston . . . . . The Arnold-Roberts Co.</i>	<i>Omaha . . . . . Carpenter Paper Co.</i>
<i>Buffalo . . The Union Paper &amp; Twine Co.</i>	<i>Philadelphia . . . . . Lindsay Bros., Inc.</i>
<i>Chicago . West Virginia Pulp &amp; Paper Co.</i>	<i>Pittsburgh . . The Chatfield &amp; Woods Co.</i>
<i>Cincinnati . . The Chatfield &amp; Woods Co.</i>	<i>Portland . . . . . Blake, McFall Co.</i>
<i>Cleveland The Union Paper &amp; Twine Co.</i>	<i>Providence . . . The Arnold-Roberts Co.</i>
<i>Dallas . . . . . Graham Paper Co.</i>	<i>Richmond . . . Richmond Paper Co., Inc.</i>
<i>Des Moines . . . . . Carpenter Paper Co.</i>	<i>Rochester The Union Paper &amp; Twine Co.</i>
<i>Detroit . . The Union Paper &amp; Twine Co.</i>	<i>St. Louis . . . . . Graham Paper Co.</i>
<i>El Paso . . . . . Graham Paper Co.</i>	<i>St. Paul . . . . . Graham Paper Co.</i>
<i>Houston . . . . . Graham Paper Co.</i>	<i>San Francisco . . . Blake, Moffitt &amp; Towne</i>
<i>Kansas City . . . . . Graham Paper Co.</i>	<i>Seattle . . . . . American Paper Co.</i>
<i>Los Angeles . . . Blake, Moffitt &amp; Towne</i>	<i>Tacoma . Tacoma Paper &amp; Stationery Co.</i>
<i>Milwaukee . . . . . The E. A. Bouer Co.</i>	<i>Washington, D.C. R.P. Andrews Paper Co.</i>
<i>Minneapolis . . . . . Graham Paper Co.</i>	<i>York, Pa. . . . . R.P. Andrews Paper Co.</i>



# Typecast Holiday Decoration



No. 10861 95c  
108612 Two Colors \$1.70



No. 10855 75c  
108552 Two Colors \$1.35



No. 10869 70c  
108692 Two Colors \$1.25



No. 10865 80c  
108652 Two Colors \$1.45



No. 10860 65c  
108602 Two Colors \$1.20



No. 7269 55c  
72692 Two Colors \$1.00



No. 7265 55c  
72652 Two Colors \$1.00



No. 7250 55c  
72502 Two Colors \$1.00



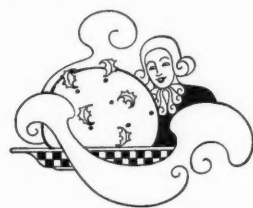
No. 7255 55c  
72552 Two Colors \$1.00



No. 7261 65c  
72612 Two Colors \$1.20



No. 10850 75c  
108502 Two Colors \$1.35



No. 10859 90c  
108592 Two Colors \$1.65



No. 7264 65c  
72642 Two Colors \$1.20



No. 10872 90c  
108722 Two Colors \$1.65



No. 10852 70c  
108522 Two Colors \$1.25



No. 7259 55c  
72592 Two Colors \$1.00



No. 7262 55c  
72622 Two Colors \$1.00



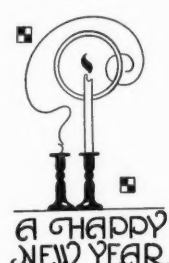
No. 10863 75c  
108632 Two Colors \$1.35



No. 7272 65c  
72722 Two Colors \$1.20



No. 7254 55c  
72542 Two Colors \$1.00



No. 10862 One Color 75c  
No. 108622 Two Colors \$1.35

## Barnhart Brothers & Spindler

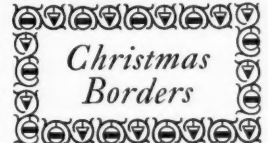
FOUNDERS of SUPERIOR COPPER-MIXED TYPE

Chicago Washington, D. C. Kansas City Saint Louis  
Dallas Omaha Saint Paul Seattle Vancouver, B. C.



No. 10854 70c  
108542 Two Colors \$1.25

12 Point No. 1432 Font 54 inches \$2.25



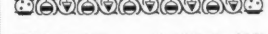
9 Point No. 919 Font 54 inches \$2.05



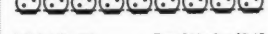
12 Point No. 1437 Font 54 inches \$2.25



9 Point No. 922 Font 54 inches \$2.05



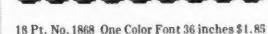
12 Point No. 1435 Font 54 inches \$2.25



9 Point No. 928 Font 54 inches \$2.05

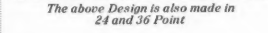


12 Point No. 1436 Font 54 inches \$2.25



18 Pt. No. 1868 One Color Font 36 inches \$1.85

18 Pt. No. 1898 Two Colors Font 36 inches \$3.45



The above Design is also made in  
24 and 36 Point

18 Pt. No. 1869 One Color Font 36 inches \$1.85

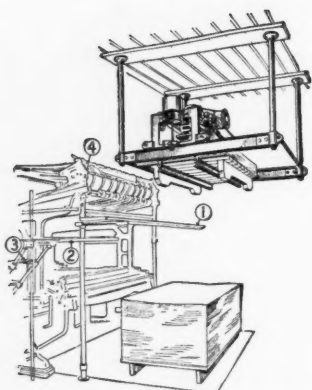
18 Pt. No. 1888 Two Colors Font 36 inches \$3.65



The above Design is also made in  
12, 24 and 36 Point

Display type is Caslon Oldstyle Italic with Caslon Italic Specials—Tint Dot Rules

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Rouse Paper Lift, Style "D"  
at rear of Cross Feeder

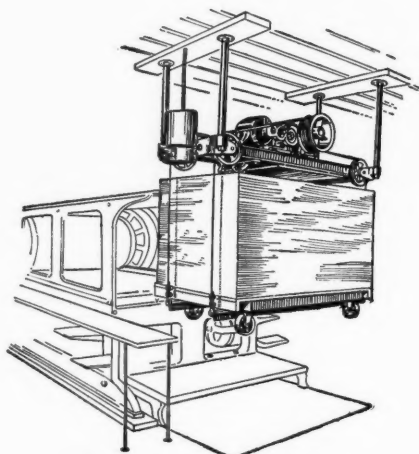
# Rouse Paper Lifts Attached to Ceiling

Used with Hand Fed Presses or Cross Feeders

Style "D" is suspended *from the ceiling by four steel rods*. On wood ceilings Lifts may be attached to the wooden beams, but on concrete ceilings holes must be drilled through the floor above and posts inserted, capped and counter sunk. This style is

used either with hand-fed presses or in connection with Cross Feeders (or any continuous feeder). It also is placed *at the side of the press* for use with **Cross Feeders only** (never at side for hand feeding) in the same manner as illustrated in the use of Style "E" below.

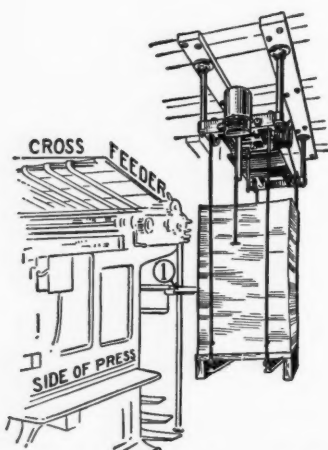
Style "DD"—is exactly the same as Style "D" except that it has longer load beams and chain-driven load moving mechanism whereby the suspended load of paper can be readily moved back by hand crank to give easy access to rear ink fountain on two-color presses.



Rouse Paper Lift, Style "E"  
at rear of Hand Fed Press

Style "E" is the lowest priced Paper Lift manufactured, being designed to suspend from the ceiling exactly like Style "D," but Style "E" is *not*

*equipped with load moving mechanism* and therefore should not be used at the rear of a *two-color* press. Style "E" can be used at the *side of a Cross Feeder* whether it be on a one-color or a two-color press. If used at the rear of a *hand-fed press* this Paper Lift should be used on the smaller sizes of presses with cylinders not over 53 inches long. The advantage of any Paper Lift suspended from the ceiling is that the space back of the press remains unobstructed with the Lift up out of the way.

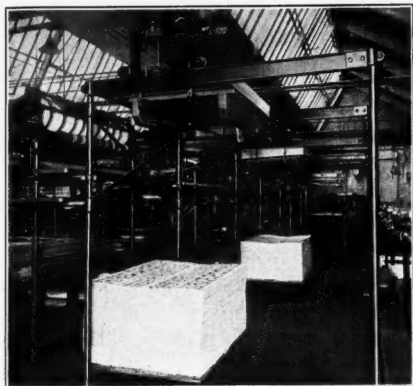


Style "E" at Side of Cross Feeder

## Explanation of Load Moving Mechanism

Every ROUSE Paper Lift, except Style "E," is equipped with a roller carriage to permit adjustment of the load for the various sizes of paper. Styles "F," "CCC" and "DD" are designed strictly for two-color presses—the roller carriage being moved by a chain and hand crank and the load beams being longer to give access to rear fountain.

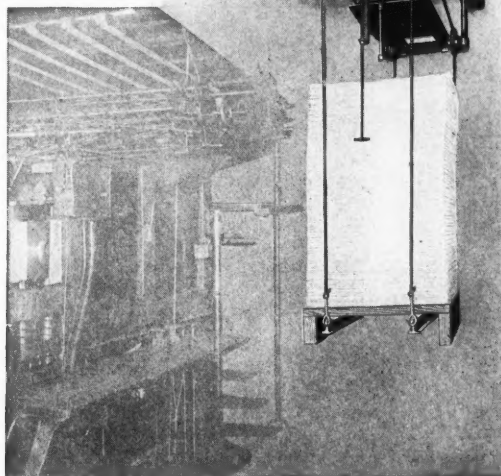




On Floor, Serving Cross Feeder

## Where to Place Them?

*Floor  
or  
Ceiling*



On Ceiling, Serving Cross Feeder

## Don't Guess!

*Profit by the experience  
of those users of 600  
ROUSE Paper Lifts*

**If it is a Hand Fed Press**—the Lift must be placed *at the rear*. If there is room to install a Paper Lift at the rear of the press a decision as to the style of Lift required is very simple.

Style "C" always should be installed if the *type of press permits attaching the load beams to the press frame*. This is possible on all Miehle Presses. If trucking space is wanted behind the press, rear posts can be eliminated by installing Style "CC" or Styles "D" or "E." The only disadvantage in a ROUSE Paper Lift attached to the ceiling is that the installation is more difficult than when attached to the floor, and in cases of a saw-tooth roof or a badly constructed ceiling, it is impossible to attach ceiling Lifts. Often when there is not quite enough room behind a press the press can be moved forward a few feet at very little expense, thus making room for a ROUSE Paper Lift. When a press is near a brick wall we sometimes attach one end of the load beams to a beam set in the brick wall. ROUSE Engineers will solve any Paper Lift problem if you will put you troubles up to us.

**For Cross Feeders**—Style "B" attaches *at rear* of press and is the most popular Lift for Cross Feeders. It requires a space 10" greater than the width of the largest sheet, plus the width of the run-board at the rear of Cross Feeder. If this amount of space is not available the next best Lift is Style "D," and if no space is available at rear of press, either Style "D" or Style "E" *may be hung at the side*. Illustration on opposite page shows a Lift at side of Cross Feeder. The feeder walks along run-board (1) serving two or more presses similarly equipped.

IN CANADA, Rouse Heavy Products sold exclusively by

Toronto — Montreal

TORONTO TYPE FOUNDRY COMPANY, Limited

Winnipeg — Regina



Please Mention THE INLAND PRINTER When Writing to Advertisers.

*from*  
**4×7 to**  
**26×58**

*Do you know that the Model "B" Cleveland Folding Machine will take all these sizes?*

**T**HE Model "B" Cleveland Folding Machine has shown the way to better folding and to greater economy in the binderies of thousands of printers and binders.

In a single piece of equipment it gives you the equivalent to a whole battery of other makes of folding machines. This saves space in your bindery and centralizes all your folding into one compact unit.

The Cleveland gives you the greatest operating flexibility plus the simplest and easiest to control folding unit that it is possible to have in a bindery.

It will accommodate practically every kind of folding job you have. It will take a sheet as small as 4x7 inches and all sheet sizes up to 26x58 inches. It will make a total of 210 different folds—including 12, 20 and 28 and 40-page booklets in one operation, single or gang.

Let us tell you more about the Cleveland—what it will do for you—what it will save you—and what it has done for other printers and binders.

The Cleveland will fold any form that any other folder can fold, and a great number of forms that cannot be folded on all other machines combined.

Drop us a line for full particulars.

## ***THE CLEVELAND FOLDING MACHINE CO.***

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City;  
 Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.





## What will the harvest be?

At this time of the year when the earth is yielding its rewards to the man who has put his time and the work of his hands and the sweat of his brow into producing a crop, let us pause to consider the parallel of the man who sows his seed in other fields, with the hope that he will reap a crop of sales.

What harvest should you reap from Direct Advertising? What gives you the greatest yield? How may you increase the profitable fertility of the fields you cultivate?

Consider the man who works with nature. If he tills his soil wisely he not only gets his yield of grain but he leaves his field better prepared for another crop in the coming year. He does not reap one crop and leave his fields to lie idle; he sows as long

as his fields are fertile, that the autumn may bring him another harvest.

And so it should be with your advertising. Assuredly, over the period of a year, it should bring you an increased volume of sales. But it is too much to think that you can cast your seed upon the ground and forget it until the harvest. You must cultivate—you must nourish the good-will which you are creating—you must be consistent, constant, continuous in your effort, year in, year out.

Do you follow a consistent plan—do you sow and cultivate, and reap as carefully as your brother who works for nature's rewards?

In your case, as in his, the greatest rewards come to those who are constant.



[[ We believe so thoroughly what we preach that we have this year undertaken and issued a Direct Advertising campaign involving a mailing per week for the full fifty-two. And the rewards have been most gratifying. ]]

*These*  
divisions have demonstrated  
their belief in  
**DIRECT ADVERTISING**  
by a fifty-two week and  
fifty-two time campaign

**DISTRIBUTORS OF BUTLER BRANDS**

*Standardized Paper*

**DOMESTIC**

J. W. Butler Paper Company . . . . .	Chicago
Standard Paper Company . . . . .	Milwaukee
McClellan Paper Company . . . . .	Minneapolis
St. Paul Paper Company . . . . .	St. Paul
Zenith City Paper Company . . . . .	Duluth
Butler Paper Company . . . . .	Detroit
Central Michigan Paper Company . . . . .	Grand Rapids
American Paper Mills Corporation . . . . .	New York
Mississippi Valley Paper Company . . . . .	St. Louis
Missouri-Interstate Paper Company . . . . .	Kansas City
Southwestern Paper Company . . . . .	Dallas
Southwestern Paper Company . . . . .	Houston
Southwestern Paper Company . . . . .	Fort Worth
Sierra Paper Company . . . . .	Los Angeles
Pacific Coast Paper Company . . . . .	San Francisco
Pacific Coast Paper Company . . . . .	Fresno
Endicott Paper Company . . . . .	Portland
Mutual Paper Company . . . . .	Seattle

**EXPORT**

Butler American Paper Company . . . . .	New York, Chicago, San Francisco
Patten Company, Ltd. . . . .	Honolulu, T. H.

**BUTLER PAPER CORPORATIONS**

NEW YORK      CHICAGO      SAN FRANCISCO



# THE GOLDING ART JOBBER

*A Versatile Press for the production of Quantity and Quality Work*

Printers who have used the Golding Art Jobber are very enthusiastic about it because of its ease of feed, quick make-ready, excellent distribution, durability, high speed and quality of production.

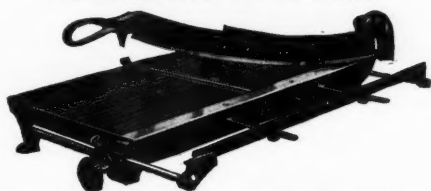
THE GOLDING ART JOBBER is extraordinarily productive on the regular run of job printing; it is well adapted to the printing of large rule forms, large halftone and plate forms, and booklet halftone pages; also it does the small work economically.

THE ILLUSTRATION SHOWS the Golding Art Jobber No. 18—12 x 18 inches—complete with full length automatic brayer fountain, duplex distributor, vibrating roller, adjustable rollerways, safety feed guard, counter and power fixtures. This press is also made in size of 15 x 21 inches. Both sizes can be furnished complete for operation by individual electric motor.

Unusual jobs are done with ease and at an extra profit with THE GOLDING ART JOBBER.



## BOSTON CUTTER



An ideal appliance for cutting and trimming single sheets of paper, cardboard, wood veneer, thin leather, canvas and rubber fabric, cloth, etc. Has adjustable front; back and side gages of steel, iron frame; mahogany table and knives of best tool steel tempered for long wear. Made in sizes 12, 16, 24 and 36 inches.

## Golding Hand-Lever Paper Cutter



Broadly guaranteed as to accuracy, durability and workmanship.

This is an ideal cutter for the small print shop, or for use in any stationery room where stock is available for cutting in quantity.

It is made in sizes 26 and 30 inches. The cutting depth is three inches. Both sizes have a scored table, an interlocking split back gage, graduated scale set in table, and a graduated brass band in control of the back gage. The hand lever is counter balanced and the knives have the "double shear" action.

## TABLET PRESS



The Golding Tablet Press is an excellent device for padding and bundling stationery and padding discarded stationery for scratch pads. It is made in two sizes, the larger size holding up to five thousand sheets of stock of size up to 8½ x 16 inches.

*Get prices on Golding Products  
from your dealer or write  
us direct.*

## GOLDING MFG. CO.

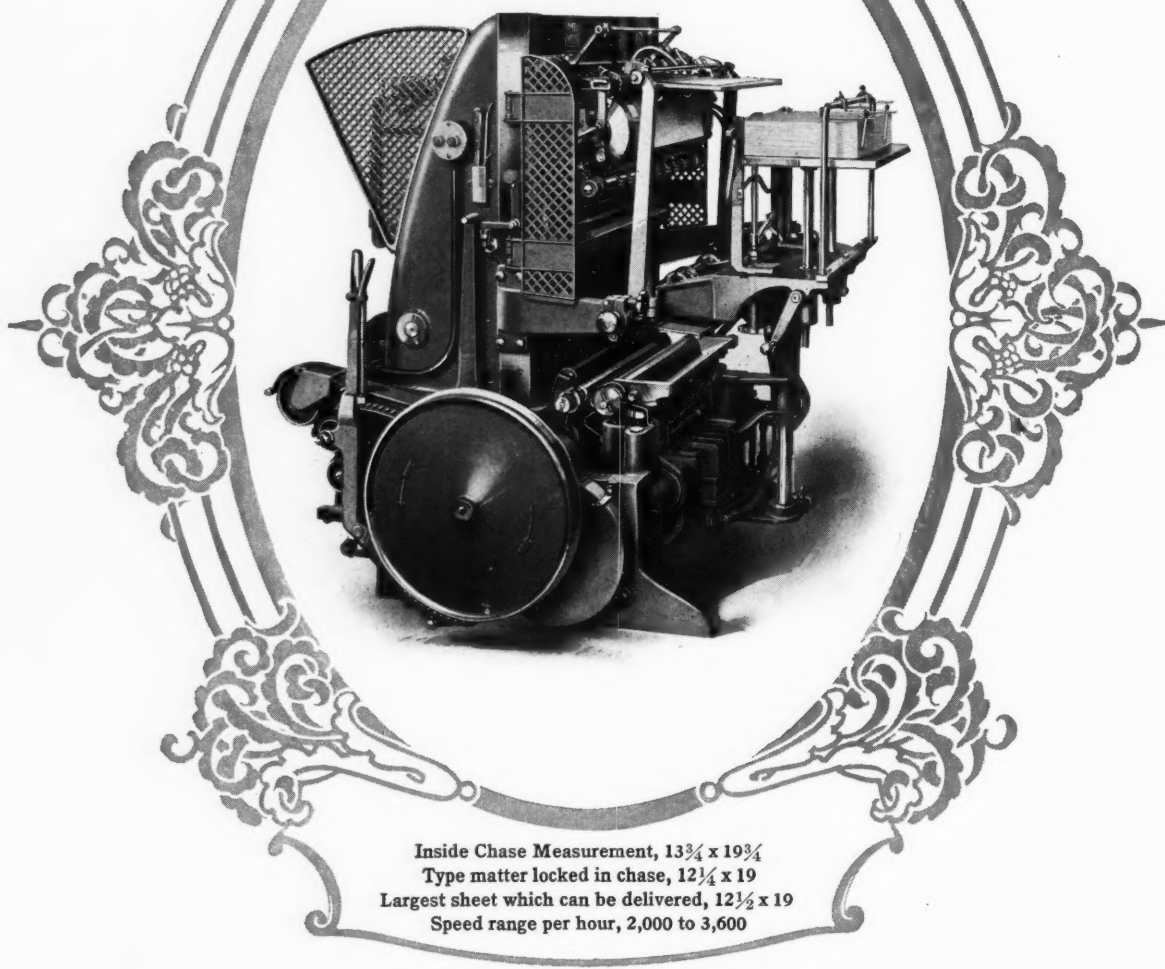
FRANKLIN, MASS., U.S.A.

Chicago Office: 469 Transportation Bldg.  
Telephone, Harrison 5936

We also manufacture the Golding Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Pearl Paper Cutter, Official Card Cutter, and Little Giant Lead and Rule Cutter.



# An Unqualified



Inside Chase Measurement,  $13\frac{3}{4} \times 19\frac{3}{4}$   
Type matter locked in chase,  $12\frac{1}{4} \times 19$   
Largest sheet which can be delivered,  $12\frac{1}{2} \times 19$   
Speed range per hour, 2,000 to 3,600

**THE MIEHLE-VERTICAL** makes real the printer's dream of big production. It is a high-speed, extremely simple and thoroughly automatic job press capable of producing easily the widest range of printing. It has rapidly won the unqualified approval of printers everywhere. Twenty-five percent of the purchasers listed have placed repeat orders. It is certain that you need a Miehle-Vertical as part of your equipment.



# Success! —

## 125 Prominent Users of the Vertical

- |   |   |   |  |
|---|---|---|--|
| Alabama Printing Co.,<br>Birmingham, Ala.               | Dunlap Printing Co.,<br>Philadelphia, Pa.               | W. H. Kistler Staty. Co.,<br>Denver, Colo.                  | Rand, McNally & Co.,<br>Chicago, Ill.                            |
| Alberton Job Office,<br>Calgary, Alberta, Can.          | Eilert Printing Co.,<br>New York, N. Y.                 | R. J. Kittredge & Co.,<br>Chicago, Ill.                     | Remington Printing Co.,<br>Providence, R. I.                     |
| Allen, Lane & Scott,<br>Philadelphia, Pa.               | Eschenbach Printing Co.,<br>Easton, Pa.                 | Fred Klein Co.,<br>Chicago, Ill.                            | Renshaw, Jones & Sutton<br>Company,<br>Los Angeles, Calif.       |
| American Lithg. & Ptg. Co.,<br>Des Moines, Iowa         | William Feather Co.,<br>Cleveland, Ohio                 | Koss, Morgan & Brookes,<br>Chicago, Ill.                    | Fred J. Ringley Co.,<br>Chicago, Ill.                            |
| Anderson Printing Co.,<br>Sacramento, Calif.            | Wm. F. Fell Co.,<br>Philadelphia, Pa.                   | C. J. Krehbiel Co.,<br>Cincinnati, Ohio                     | Rising & Radcliff,<br>Pittsburgh, Pa.                            |
| Anthracite Press,<br>Scranton, Pa.                      | Foot & Davies Co.,<br>Atlanta, Ga.                      | Lagonda Publishing Co.,<br>Springfield, Ohio                | Rough Notes Co.,<br>Indianapolis, Ind.                           |
| Arts & Crafts Press,<br>San Diego, Calif.               | The Forster Printery,<br>Oklahoma City, Okla.           | The Langefeld Press,<br>Dayton, Ohio                        | J. B. Savage Co.,<br>Cleveland, Ohio                             |
| Baird-Ward Printing Co.,<br>Nashville, Tenn.            | Robert L. Forsythe Co.,<br>Pittsburgh, Pa.              | Geo. F. Lasher,<br>Philadelphia, Pa.                        | Schmidt Lithograph Co.,<br>San Francisco, Calif.                 |
| Baker Vawter Co.,<br>Benton Harbor, Mich.               | F. Fowler & Sons,<br>Saskatoon, Saskatchewan,<br>Canada | Lewis Printing Company,<br>Kansas City, Mo.                 | Schwabacher-Frey<br>Stationery Company,<br>San Francisco, Calif. |
| James Bayne Co.,<br>Grand Rapids, Mich.                 | Chas. Francis Press,<br>New York, N. Y.                 | McCormick & Armstrong,<br>Wichita, Kans.                    | Sheffield-Fisher Co.,<br>Rochester, N. Y.                        |
| Beck Engraving Co.,<br>Philadelphia, Pa.                | Franklin Printing Co.,<br>Philadelphia, Pa.             | J. Horace McFarland,<br>Harrisburg, Pa.                     | The Burton Shields Co.,<br>Indianapolis, Ind.                    |
| Beckwith Press,<br>Lynn, Mass.                          | Gage Printing Co.,<br>Battle Creek, Mich.               | Geo. F. McKiernan & Co.,<br>Chicago, Ill.                   | Skinner & Kennedy Sta-<br>tionery Company,<br>St. Louis, Mo.     |
| Biola Press,<br>Los Angeles, Calif.                     | Gibson & Perin Co.,<br>Cincinnati, Ohio                 | McMullen Printing Co.,<br>St. Louis, Mo.                    | John P. Smith Printing Co.,<br>Rochester, N. Y.                  |
| Bramhall Printing Co.,<br>Kansas City, Mo.              | A. S. Gilman Printing Co.,<br>Cleveland, Ohio           | Mangan Printing Co.,<br>St. Louis, Mo.                      | Smith-Barnes Corporation,<br>Los Angeles, Calif.                 |
| Broderick Company,<br>St. Paul, Minn.                   | Ginn & Co.,<br>East Cambridge, Mass.                    | L. Middleditch Co.,<br>New York, N. Y.                      | Smith Brooks Printing Co.,<br>Denver, Colo.                      |
| Burke & Gregory,<br>Norfolk, Va.                        | Goldman Printing Co.,<br>New Orleans, La.               | Moosejaw Printing Co.,<br>Moosejaw, Saskatchewan,<br>Canada | Standard Printing Co.,<br>Louisville, Ky.                        |
| Burr Printing House,<br>New York, N. Y.                 | Goodhue Printing Co.,<br>Oakland, Calif.                | Morrill Press,<br>Fulton, N. Y.                             | Edward Stern & Co.,<br>Philadelphia, Pa.                         |
| Buxton & Skinner and<br>Staty. Co.,<br>St. Louis, Mo.   | Wm. Graham Printing Co.,<br>Detroit, Mich.              | Muirson Label &<br>Carton Company,<br>San Jose, Calif.      | Stirling Press,<br>New York, N. Y.                               |
| Cadillac Printing Co.,<br>Detroit, Mich.                | Greene Printing Co.,<br>Milwaukee, Wis.                 | Norman T. A. Munder Co.,<br>Baltimore, Md.                  | Superior Printing Co.,<br>Akron, Ohio                            |
| Carnegie Institute of<br>Technology,<br>Pittsburgh, Pa. | Guide Printing & Pub. Co.,<br>Brooklyn, N. Y.           | Murphy & Chapman,<br>Vancouver, B. C., Can.                 | Sweeney, Varney & Straub,<br>Portland, Oregon                    |
| Chicago Label & Box Co.,<br>Chicago, Ill.               | Hammond Press,<br>Buffalo, N. Y.                        | National Capital Press,<br>Washington, D. C.                | Thompson Printing Co.,<br>Chattanooga, Tenn.                     |
| Clarke Ptg. Co., Ltd.,<br>Victoria, B. C., Can.         | Hann & Adair Printing Co.,<br>Columbus, Ohio            | National Printing Co.,<br>Omaha, Nebr.                      | Times-Mirror Printing &<br>Binding House,<br>Los Angeles, Calif. |
| F. F. Clarke & Co.,<br>Toronto, Ont., Can.              | L. P. Hardy Co.,<br>South Bend, Ind.                    | Neuner Co.,<br>Los Angeles, Calif.                          | S. C. Toof & Co.,<br>Memphis, Tenn.                              |
| J. W. Clement Co.,<br>Buffalo, N. Y.                    | Hedstrom-Barry Co.,<br>Chicago, Ill.                    | B. F. Owen & Co.,<br>Reading, Pa.                           | Traung Label & Litho. Co.,<br>San Francisco, Calif.              |
| H. S. Collins Printing Co.,<br>St. Louis, Mo.           | Holmes Press,<br>Philadelphia, Pa.                      | R. S. Peck & Co.,<br>Hartford, Conn.                        | The Tribune Printing &<br>Supply Company,<br>Great Falls, Mont.  |
| Columbian Colortype Co.,<br>Chicago, Ill.               | A. T. Howard Co.,<br>Boston, Mass.                      | Padgett Printing Co.,<br>Dallas, Texas                      | Webb Publishing Co.,<br>St. Paul, Minn.                          |
| Combe Printing Co.,<br>St. Joseph, Mo.                  | Hungerford-Holbrook Co.,<br>Watertown, N. Y.            | Pioneer, Inc.,<br>Tacoma, Wash.                             | Wobber's, Inc.,<br>San Francisco, Calif.                         |
| Commercial Press,<br>Pittsburgh, Pa.                    | Jas. T. Igoo Co.,<br>Chicago, Ill.                      | The Pioneer Co.,<br>St. Paul, Minn.                         | The World Co.,<br>Fort Worth, Texas                              |
| Commonwealth Press,<br>Worcester, Mass.                 | Inland Ptg. & Binding Co.,<br>Springfield, Mo.          | Plimpton Press,<br>Norwood, Mass.                           | Yakima Binding &<br>Printing Co.,<br>Yakima, Wash.               |
| Curtis Publishing Co.,<br>Philadelphia, Pa.             | W. E. Jackson,<br>Grenada, Miss.                        | Wm. H. Pool Co.,<br>Chicago, Ill.                           | Young & McCallister,<br>Los Angeles, Calif.                      |
| Daniels Printing Co.,<br>Boston, Mass.                  | Judd & Detweiler, Inc.,<br>Washington, D. C.            | Progress Printing Co.,<br>New Orleans, La.                  |  |
| Alexander Duffer Ptg. Co.,<br>San Francisco, Calif.     | A. F. King,<br>Montreal, Quebec, Can.                   |   |  |

**Miehle Printing Press & Mfg. Co.**  
Chicago, Ill.



# DRY BOOK GLUE

*A Dry Glue Immediately Soluble in Cold Water*

(AGITATION UNNECESSARY)

8 $\frac{1}{2}$  c.

1 lb. makes 3 lbs.

of heavy glue which may be further reduced.

Packed in 100 lb. bags, f.o.b. New York.

USED FOR—

*Hand Covering on*

Leather

Imitation Leather

Keratol

Cloth

Paper

Backing

Fly Inserts

Labelling



**NATIONAL GUM & MICA CO.**

Main Offices: 59th St. and 11th Ave., NEW YORK

Branches: Boston Charlotte, N. C. Chicago Dunellen, N. J. Philadelphia San Francisco, Cal. Cincinnati Los Angeles  
Atlanta, Ga. Toronto, Canada

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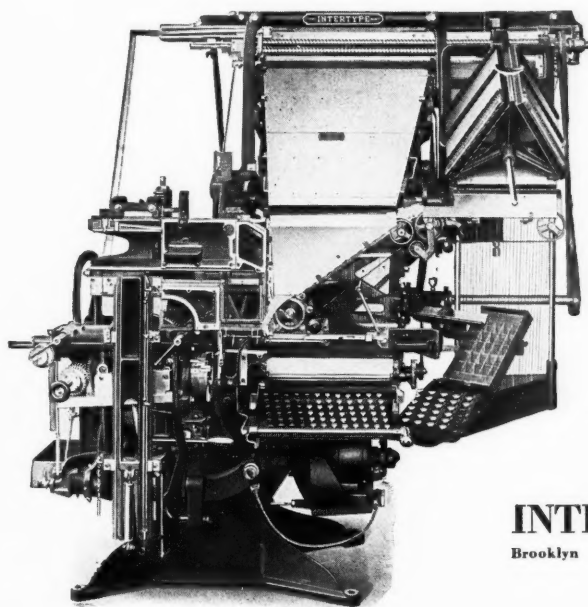
# No Standardized Intertype Has Ever Become Obsolete

There are two methods of bringing out improvements in a machine.

One is to bring out a "new model" which embodies the new features. This method tends to decrease the value of outstanding machines which do not have the improvements, sometimes making them practically obsolete over night.

The other method is to standardize the improvements and make them applicable to outstanding machines. This is the Intertype way.

*Intertype Improvements are always Standardized and thus made applicable to outstanding Standardized Intertypes of all models*



The latest example is the Intertype Standardized Side Magazine Unit No. 2, carrying three quick-change side magazines for large display faces up to full width 36-point bold and 60-point bold condensed caps, and for accents, special characters, overhanging advertising figures, etc. This unit is easily applied to any model of Standardized Intertype, new or outstanding.

## INTERTYPE CORPORATION

Brooklyn Boston Chicago Memphis San Francisco Los Angeles

# INTERTYPE

*This advertisement was set throughout on an Intertype, including the 36-point display, in the Intertype Bodoni Series.*

# To Those Who Print from Plates

## Our Plate-Base Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and will also do so for you, whether you do commercial work, specialty work, book, magazine and catalog work, labels or other kinds of printing from plates on flat-bed presses—either cylinders or platens. Write us or any live dealer in printers' supplies for illustrated literature describing in detail our various plate-mounting systems

## For All Kinds of Flat-Bed Printing



This illustration is a phantom view, enlarged, of a 6x6 Art Hook

The Art Hook is made in two sizes, viz: 6x6 and 4x6 ems

Send today for Illustrated Literature explaining in detail the following

**"Expansion" Plate-Mounting System**  
For Register and Book Work

**The "Economical" Block System**  
For Register and Book Work

**The "Simplex" Block System**  
For Book and Magazine Work

**Kelly Press Plate Mounting Equipment**  
Especially Designed for the Kelly Press

**Challenge Four-Section Register Blocks**  
With Built-In Art Register Hooks

**Wilson Adjustable Patent Iron Blocks**  
For Catalog and One-Color Work

**Challenge Electrotypes and Stereo Blocks**  
The Popular and Best One-Piece Block

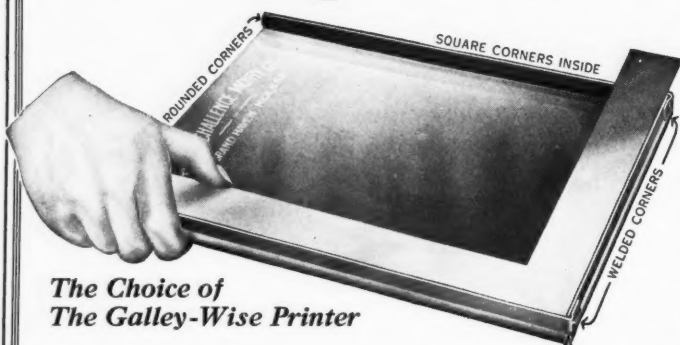
**Challenge Cast Iron Newspaper Bases**  
Made in all Standard Column Sizes

**Challenge Cast Iron Stereotype Blocks**  
In Labor-Saving Fonts and Sort Sizes

*Our Facilities are Unequaled for Manufacturing Special Plate-Base Equipment for Flat-Bed and Automatic Presses*

**Put Your Many Plate-Mounting Problems Up to Us**

## Challenge Pressed Steel Galleys



**The Choice of  
The Galley-Wise Printer**

### The Single Piece All-Purpose Steel Galley

They are made in all the standard job, news and mailing sizes, including 13-ems plus one-point and 26½-ems plus two points for newspaper work. Special sizes will be made to order promptly.

Challenge Pressed Steel Galleys are moulded into shape from a *single piece* of selected cold rolled steel, smooth as brass, with no flakes or blisters. They have reinforced electric-welded *square* corners inside and a beaded edge of metal extending around bottom, which gives extra strength and rigidity. This construction permits type matter to stand squarely on its feet for proofing, also provides drainage channels which, leading to drainage holes in corners, carry off all cleaning fluids, insuring freedom from rust or corrosion.

*Sold by all Dealers in Printers' Supplies — Be sure to specify "Challenge Pressed Steel Galleys"*

*Canadian Representatives: Graphic Arts Machinery Limited, Toronto*

**THE CHALLENGE  
MACHINERY CO.**

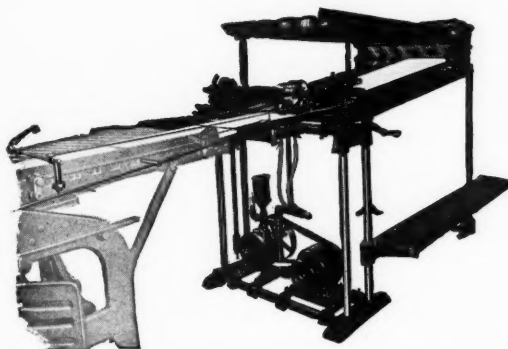
**Challenge  
creations**  
for  
Printers

HOME OFFICE AND FACTORY  
**Grand Haven, Mich., U. S. A.**  
CHICAGO 124 S. Wells Street  
NEW YORK 220 West 19th Street



# Frohn Continuous Air Wheel Feeder

*Designed for Cleveland folding machines*



*Insures largest possible production from a Cleveland.  
No other automatic feeder like it.*

**In a class by itself for—**

Handling short runs to advantage.

Can be loaded while running preceding job.

Rotary suction air wheel and positive paper control makes it possible to handle dull and sensitive coated paper stocks without marring, scratching or bruising sheets.

**INVESTIGATE BEFORE EQUIPPING YOUR CLEVELAND!**



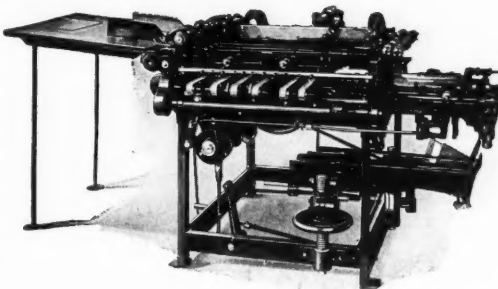
*Good Reliable Service*

- 1 Folders
- 2 Folder Feeders
- 3 Press Feeders
- 4 Wire Stitcher Feeders
- 5 Cutters
- 6 Roll Feed Job Presses
- 7 Gathering Machines
- 8 Covering Machines
- 9 Round Hole Cutters
- 10 Pneumatic Appliances
- 11 Bundling Presses
- 12 Slip-Sheet Separators
- 13 Sheet Varnishers
- 14 Tipping Machines
- 15 Ruling Machines
- 16 Ruling Machine Feeders
- 17 Register Line-up Tables
- 18 Press Slitters
- Etc.

## G. R. S. Jobbing Type Folders

*Experience of years Built into G. R. S. Folding Machines*

All G. R. S. folders scientifically geared obtaining even distribution of power, reducing friction and strain and permitting speed and reduction of up-keep.



**ADJUSTMENTS** — Latest methods and particular attention have been given all adjustments from feedboard to packer boxes—not too many, just enough. Easy to “catch on to” and stay where they are set.

*Built in several sizes.*

**Put your folding problems up to us!**

## GEORGE R. SWART & Co., Inc.

*Cost Reducing*

*Printers' and Bookbinders' Machinery*

**NEW YORK**  
Printing Crafts Building  
461 Eighth Avenue

**SAN FRANCISCO**  
*Western Agents*  
Printers' Machinery Supply Co.

**CHICAGO**  
Transportation Building  
608 S. Dearborn St.

### DETACH AND MAIL NOW

(City) .....

GEORGE R. SWART & Co., Inc.  
New York or Chicago

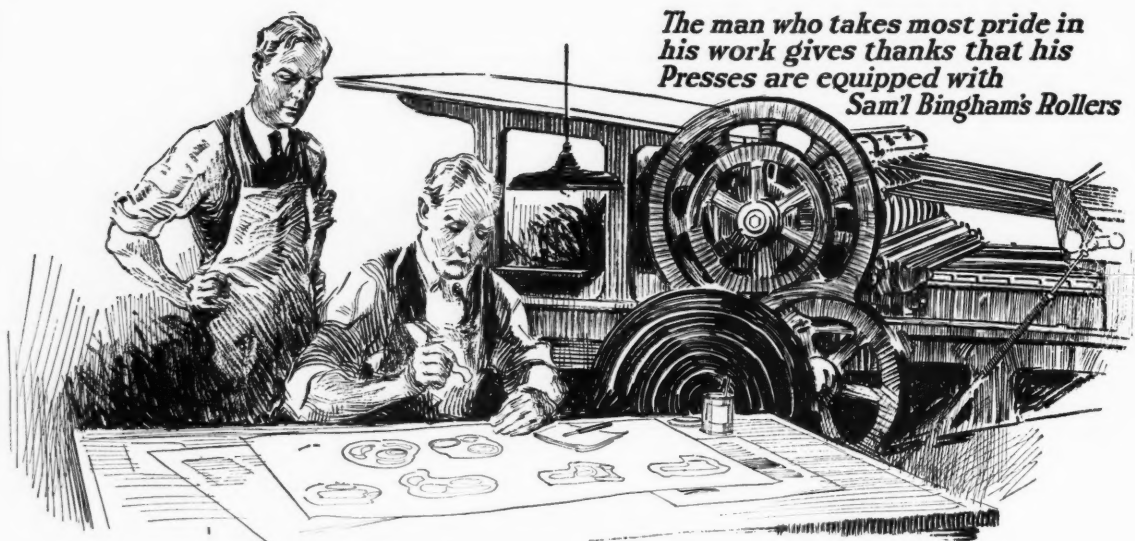
Send, without obligation, data on the equipments corresponding to the numbers we have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in .....

Firm .....

By .....



*The man who takes most pride in his work gives thanks that his Presses are equipped with Sam'l Bingham's Rollers*

## Printers' Rollers and Business Logic



HE use of Sam'l Bingham's Composition Rollers insures the consistent production of presswork of which any printer might well be proud. And those who use them have the added satisfaction of securing the prices that are to be had for fine printing.

Sam'l Bingham's Winter Rollers, cast and properly seasoned at this time, are ideal for use during cold weather. They provide the means of maintaining a quality of presswork that is directly reflected in the profits of your business.

Business logic suggests the advisability of choosing Bingham's Composition Rollers which have the endorsement of thousands of high grade printers and three-quarters of a century of roller building experience behind them.

Send your old rollers to the nearest of our eleven factories.

### Use the Red Labels

Shipping operations are simplified by the use of our red shipping labels.

We will gladly send some to those desiring them.

## Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH  
88-90 So. 13th Street  
INDIANAPOLIS  
151-153 Kentucky Ave.

ST. LOUIS  
514-516 Clark Avenue  
DALLAS  
1306-1308 Patterson Ave.

KANSAS CITY  
706-708 Baltimore Avenue  
MINNEAPOLIS  
719-721 Fourth St., South

ATLANTA  
40-42 Peters Street  
DES MOINES  
1027 West 5th Street

CLEVELAND, OHIO  
1285 West Second Street  
SPRINGFIELD, OHIO  
Cor. East and Harrison Sts.

For 74 Years Bingham's Reliable Printers' Rollers

# You Have [ Three Four Five ] Compositors

*In your plant. You have thought of buying a Monotype Type-&-Rule Caster, but have feared it would not be practical for a composing room as small as yours. You think of the Monotype, perhaps, as a luxury for big printing plants only—*

## WILL YOU READ THESE FACTS?

- ① There IS a Special Monotype Equipment arranged to fit just such composing rooms as yours.
- ② This Special Monotype Equipment WILL be arranged to exactly meet your demands. Our Matrix Library Service is always at your disposal.
- ③ This Special Monotype Equipment DOES include the new Monotype type faces, such as [Goudy] Garamont, [Goudy] Kennerley, etc.
- ④ The price of this Special Monotype Equipment IS entirely within your reach.
- ⑤ It CAN be bought on the most reasonable terms.
- ⑥ It WILL save you enough money to pay for itself.
- ⑦ It will enable you to increase your sales by using new type for every job you do.
- ⑧ It will increase the QUALITY of your sales by giving you popular GOUDY type faces that can be procured from no other source.
- ⑨ It WILL give you unlimited quantities of type, leads, slugs, rules and borders for every job.
- ⑩ It WILL make this material so cheaply that you will stop distributing type altogether. You will throw the used type in the metal pot and save more than a fourth of your compositors' time.

## JUST SIGN AND SEND US THE HANDY COUPON BELOW

Lanston Monotype Machine Company,  
Philadelphia, Penna.

Gentlemen:

Please describe your Special Monotype Equipment for a plant the size of mine. I want to know what it will save me, what it will cost me, and how I can buy it. I now have.....compositors in my plant.

Name.....

Firm.....

Street.....

City.....

State.....

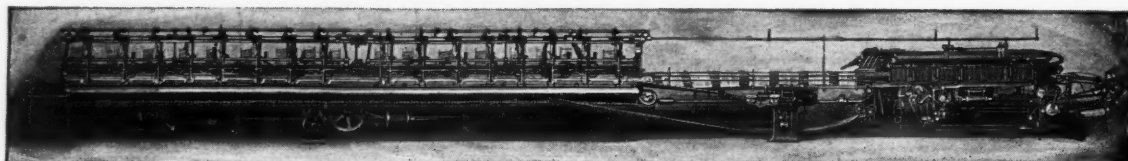
*The Barrett* is a Portable, Noiseless Adding, Listing and Calculating Machine that proves its own work and PRINTS the proof. Made by the makers of the Monotype and backed by the service and guarantee of the Monotype Company

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# JUENGST

## Gatherer, Stitcher and Coverer

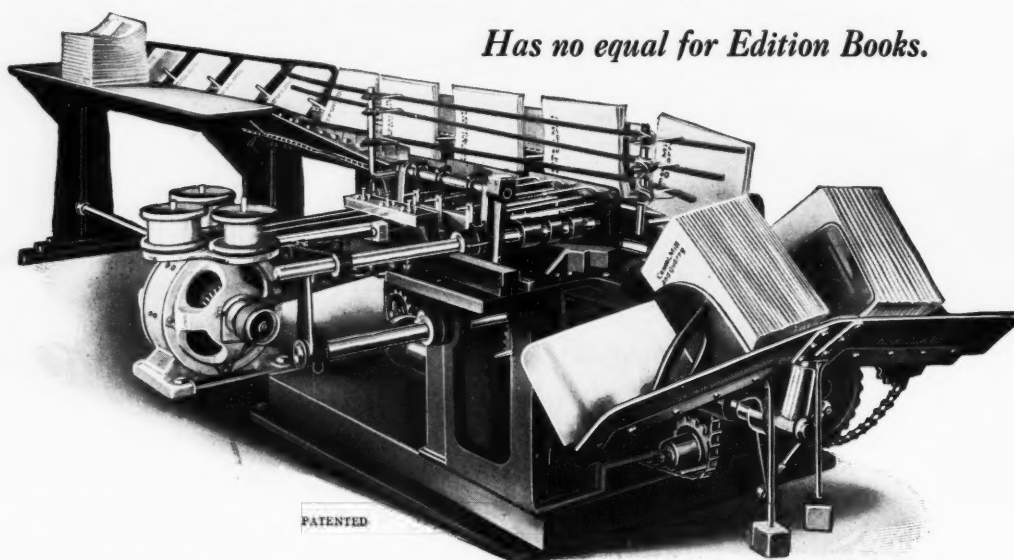
THE ONLY MACHINE that will Gather, Jog, Stitch  
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.  
Will gather any signatures from singles up, on any kind of stock.  
Built in combination or in single units.

*Has no equal for Edition Books.*



PATENTED

## Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.  
Built as a separate unit, with feed table and delivery.

*Let Us Solve Your Bindery Troubles*  
and give you accurate books, better books, and more books, at less cost.

**AMERICAN ASSEMBLING MACHINE CO., Inc.**  
416 N. Y. World Building, New York City



# *Eliminate Trial and Guess Work*

FOR PERMANENT SATISFACTION PURCHASE A MACHINE THAT IS THE RESULT OF EXPERIENCE

No one ever had too much experience, but we do not ask you to endure experience for us. We offer you the results of forty-two years' specializing in cutting machines.

## THE SEYBOLD 10Z AUTOMATIC CUTTER



FIG. 2040

Illustration of 40", 44" and 50" sizes

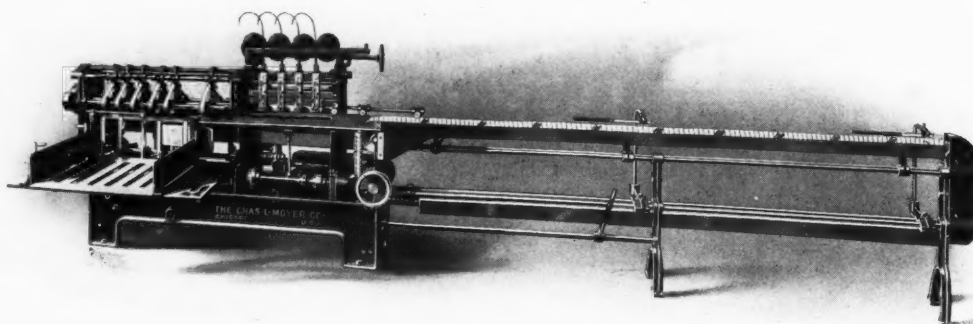
### *Experience is the Foundation of Success*

No guarantee is as strong as years of continuous experience in a special line. By taking advantage of this experience a purchaser is years ahead of "best intentions." He has something delivered to him that is more than a machine in name, more than good will, more than responsibility for a guarantee. In addition to all these he has purchased EXPERIENCE.

Ask for Circular No. 2040

**THE SEYBOLD MACHINE COMPANY**  
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm



Investigation of the  
**New Moyer Automatic Book Stitcher**

will convince you that it is THE machine  
 for you to buy. *Prompt delivery.*

**THE CHAS. L. MOYER COMPANY** 2906 CARROLL AVENUE  
 CHICAGO, ILLINOIS

# The LIBERTY

Are you one of the  
 many printers who  
 have deferred buying a Folder, be-  
 cause it is a "part time" machine  
 or because of the excessive cost?

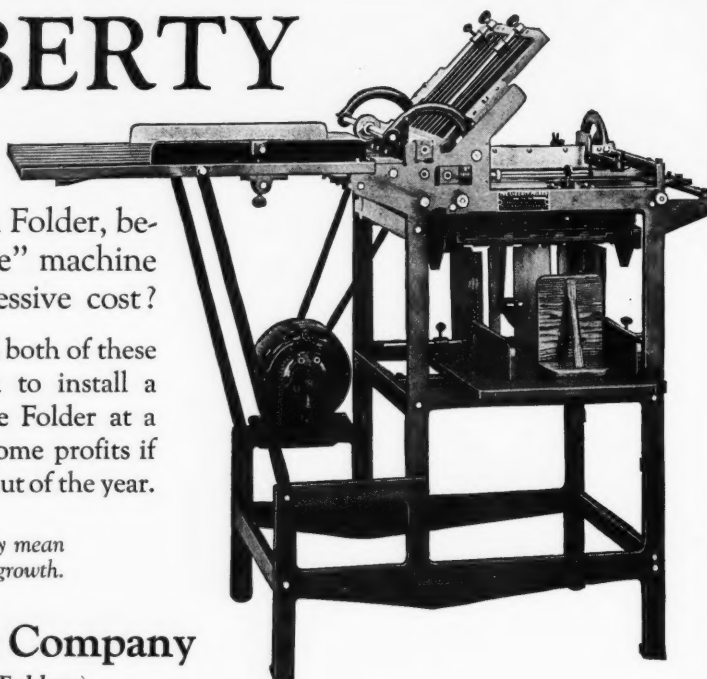
The Liberty has removed both of these  
 obstacles by enabling you to install a  
 strictly high-grade, accurate Folder at a  
 price that will show handsome profits if  
 operated only two months out of the year.

*A little investigation may mean  
 the beginning of your growth.*

**The Liberty Folder Company**

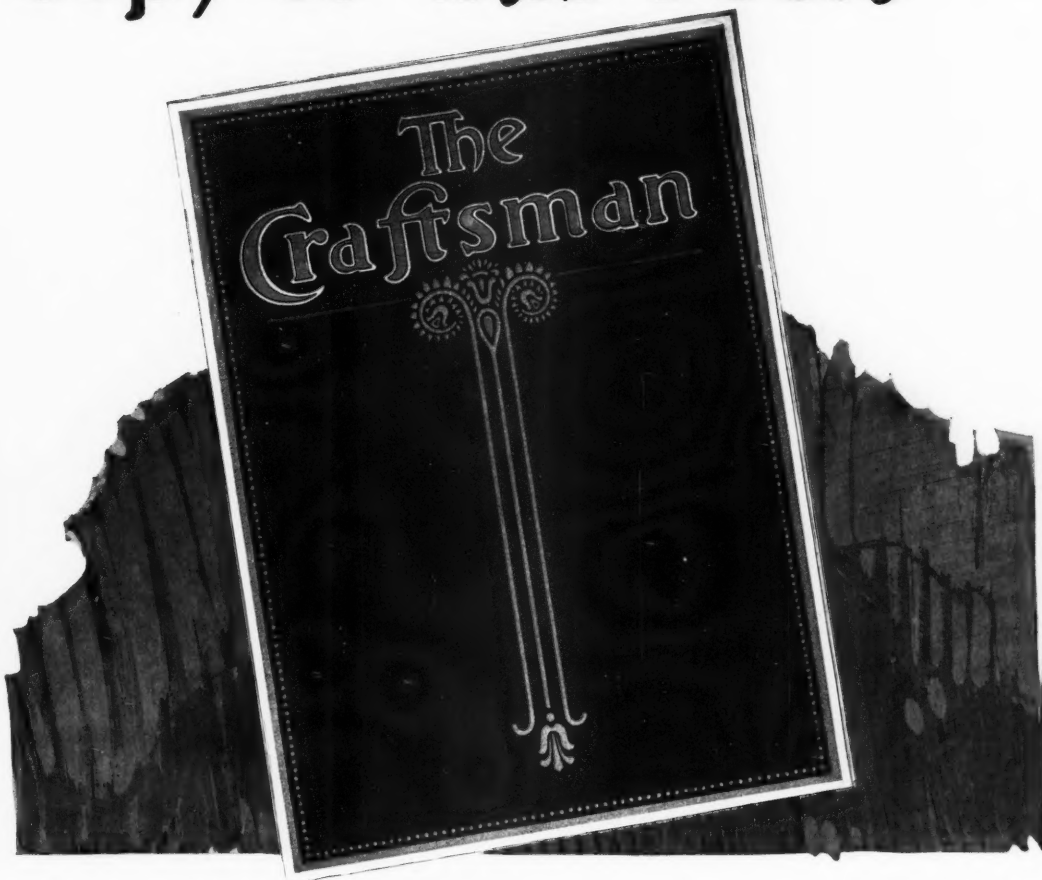
(Originators of Simple Folders)

**Sidney, Ohio**



AGENCIES IN ALL THE PRINCIPAL CITIES

# be sure you have your copy of this book ~



The fine presswork shown in "The Craftsman" booklet will interest every printer-craftsman. Of still greater interest is the fact that the entire booklet was produced on a platen press.

Included among the specimens shown are solid tints, one laid over another—a piece of four color process

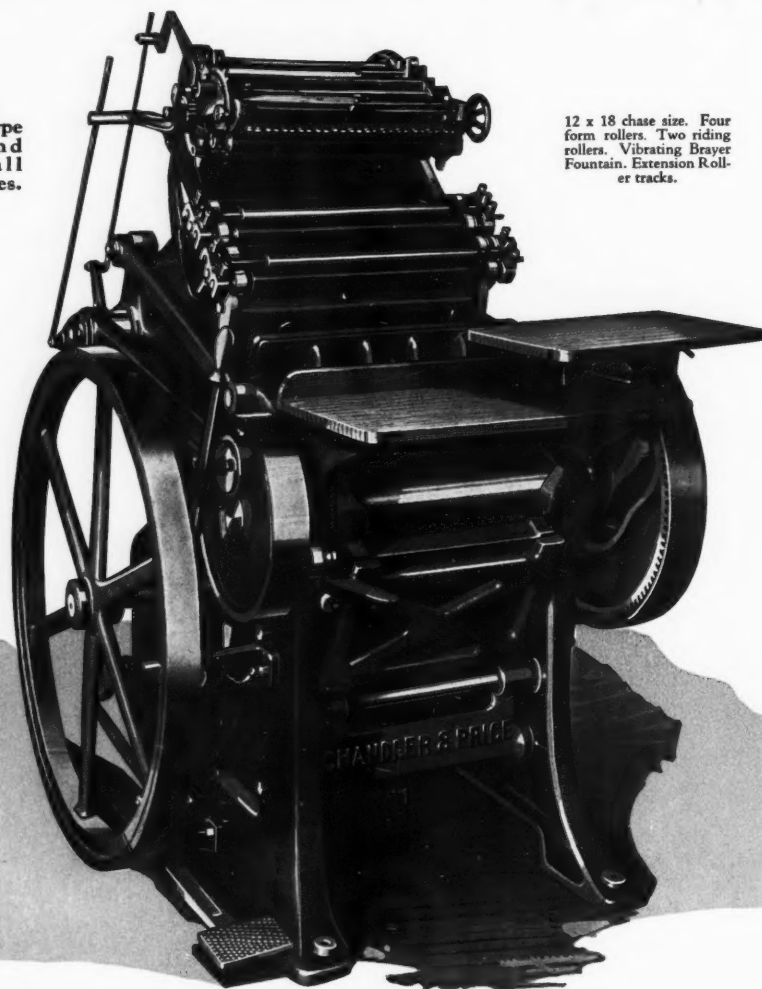
work—an example of fine halftone printing with a delicate solid tint background—and a heavy solid black plate.

The booklet has been sent to every printing establishment. If for any reason you have not received your copy, write for it. A copy will be forwarded at once.

## Chandler & Price

For Sale by Type  
Founders and  
Dealers in all  
important cities.

12 x 18 chase size. Four  
form rollers. Two riding  
rollers. Vibrating Brayer  
Fountain. Extension Roll-  
er tracks.



## —Then See the Press Which Printed “The Craftsman” Book

After you look over the work shown in “The Craftsman” booklet, arrange to see the platen press which produced it. See for yourself why the Craftsman platen press lays ink so smoothly, heavy or light as you choose. See how impressional strength has been built into the press. Notice how this style retains all the desirable features of the regular Chandler & Price press —

quick lock up, make ready, speed and ease of running, long life, and simplicity of design.

Your jobber will show you the Craftsman. Arrange today to have an hour with him whether you intend buying or not.

THE CHANDLER & PRICE CO.  
Cleveland, Ohio, U. S. A.

# Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN. The name “CRAFTSMAN” is an exclusive trade mark of The Chandler & Price Company registered in the U. S. Patent office.



**LUDLOW LINING GOTHIC  
AND LUDLOW RULE MATRICES  
WORK WELL TOGETHER**

[illegible]

**TO PRODUCE** blank rule forms in any standard spacings you simply set one line and then re-cast as many times as you need lines.

From the largest 18 point Ludlow Lining Plate Gothic to the smallest 6 point, all sizes align at the bottom with the blank rule forms matrices.

# 25

## 96 POINT LUDLOW ADVERTISING FIGURES

**THE PRINTER** with the Ludlow system in his plant can now produce, from regular matrix equipment, type in slug lines from 6 to 60 point.

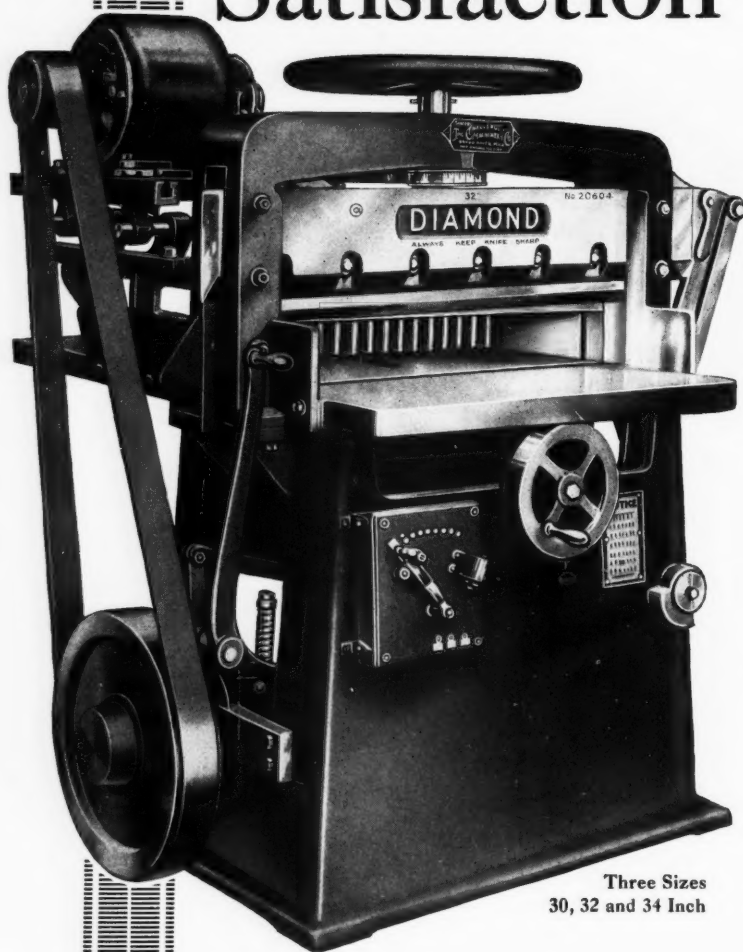
By the use of new matrices, just finished, and without mold or magazine changes, he can cast figures and capital letters up to 144 point in endless quantities.

If you haven't seen a working demonstration of the Ludlow at any of the recent Printers' Conventions or Graphic Arts Exhibits, you owe it to yourself to get in touch with your nearest Ludlow headquarters and ask for the facts about this improved method of producing type in slug lines. You will not be obligated in any way.

2032 Clybourn Avenue. Chicago, Ill.

**Eastern Office: World Building, New York City**

# Paper Cutter Satisfaction



Three Sizes  
30, 32 and 34 Inch

**I**T'S in the shop where everything is tuned up to efficiency limits, where the cutting is difficult and accuracy is demanded, that Diamond Power Cutters prove their worth. There you'll find the Diamond literally "eating up" heavy lifts of stock with clean, quick, accurate cuts—piling up production and profits.

If you want to change cutter trouble and loss into cutter satisfaction and profit, you'll buy a Diamond Power Cutter—today.

*Send for Literature — Sold by Live Dealers*

**The Challenge Machinery Co.**

Chicago

Grand Haven, Mich.

New York

## Diamond Power Cutters

Massive One-Piece Base, insuring positive rigidity.

Extra Heavy One-Piece Arch.

Extra Heavy Center Support Under Heavy Bed.

Hyatt Bearing in Heavy Fly-Wheel.

Main Shaft driven by powerful Worm-Gear running in Oil.

Housed Friction Clutch which cannot repeat.

Extra Heavy and Rigid Knife-Bar.

Three Adjusting Screws in each Knife-Bar Gib.

Knife has the Double-Shear or Dip-Cut.

Knife can be stopped instantly during the cutting stroke—a safety feature and in case of error.

Triple-Split Back-Gauge, extra long.

Back-Gauge easily adjusted for wear.

Steel Tape Scale, graduated to 16ths of an inch.

Scale in Bed, both back and front of knife.

Long Side-Gauges on both sides, back and front of knife.

Half-inch Cutting Sticks, easily removed.

All Mechanism in Base entirely out of the way, yet is easily accessible.

The Cutter is handsomely painted, bright parts polished

**Insist on a  
Diamond**

# No. 825 Hamilton Steel Desk

(with No. 825-A Letter Tray)



Working top size 34x60 inches covered with Battleship Linoleum. Seven compartment tray above linoleum top. Size of compartments,  $8\frac{5}{8}$  inches wide,  $11\frac{3}{4}$  inches front to back,  $2\frac{1}{4}$  inches high. Sanitary base construction. Left Pedestal has slide at top and three drawers, size inside,  $12\frac{1}{8}$  inches wide, 24 inches front to back, 4 inches deep. Right Pedestal has slide at top with one drawer, size inside,  $12\frac{1}{8}$  inches wide, 24 inches front to back, 4 inches deep, also one letter file drawer with follower. Drawer in center is  $22\frac{3}{8}$  inches wide, 23 in. front to back,  $2\frac{1}{2}$  in. deep.

Locking device controlled by center drawer (which is equipped with lock) locks all drawers automatically.

Height to working surface, 30 inches.

Height overall..... 42 inches.

Weight, crated, Desk only..... 400 lbs.

Weight, crated, Tray only..... 80 lbs.

Manufactured by

**The Hamilton Manufacturing Company**

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by all Prominent Type Founders and Dealers Everywhere



## Artist's Genius — Blah!

SEARCH for an artist with skill and technique to execute your conceptions. Pay his price—and you will without hesitancy. Reproduce his work in a set of costly original engravings, then print from *cheap* electrotypes. The result is inevitable—a commonplace mediocre job. An artist's work is only as good as the press proofs.



You can eliminate all doubt as to the finished results and carry quality through the entire job, if you specify "*Electrotypes to be made by the Lead Mold Electrotypes Foundry.*"

Plate Makers to the Graphic Arts

LEAD MOLD ELECTROTYPE FOUNDRY, Inc.  
216 West 18th Street New York City





# KAMARGO KNOWLTON BROTHERS COVERS

## Morocco Garag Gay Head

For one hundred and fifteen years the makers of the Kamargo Cover Trio have been adding to their fund of paper making knowledge.

It is not strange then that these three covers are so well perfected in all their qualifications—color, texture, printing surfaces, durability and embossing qualities.

Your paper dealer will gladly furnish you with sample books.

### LIST OF KAMARGO COVER AGENTS

Albany, N. Y. . . . . W. H. Smith Paper Corp.  
 Atlanta, Ga. . . . . S. P. Richards Co.  
 Baltimore, Md. . . . . The Kendrick Paper Co.  
 Birmingham, Ala. . . . . Graham Paper Co.  
 Boston, Mass. . . . . The A. Stone & Son Co.  
 Buffalo, N. Y. . . . . The Alling & Cory Co.  
 Chicago, Ill. . . . . Empire Paper Co.  
 Chicago, Ill. . . . . James Watt Paper Co.  
 Cincinnati, Ohio . . . . The Cincinnati Cordage & Paper Co.  
 Cleveland, Ohio . . . . The Central Ohio Paper Co.  
 Columbus, Ohio . . . . The Central Ohio Paper Co.  
 Dallas, Tex. . . . . Graham Paper Co.  
 Dayton, Ohio . . . . The Cincinnati Cordage & Paper Co.  
 Denver, Colo. . . . The Carter, Rice & Carpenter Paper Co.  
 Detroit, Mich. . . . . Beecher, Rock & Lewis  
 El Paso, Texas . . . . Graham Paper Co.  
 Fresno, Calif. . . . . Zellbach Paper Co.  
 Hagerstown, Md. . . . The Artisan Paper Co., Inc.  
 Kansas City, Mo. . . . Kansas City Paper House  
 Louisville, Ky. . . . . Louisville Paper Co., Inc.  
 Los Angeles, Calif. . . . Zellbach Paper Co.  
 Memphis, Tenn. . . . Taylor Paper Co.  
 Milwaukee, Wis. . . . The E. A. House Co.  
 Minneapolis, Minn. . . The John Leslie Paper Co.  
 Minneapolis, Minn. . . Wilson Mosier Leffler Co.  
 Montreal, Can. . . . . W. V. Dawson, Limited  
 Nashville, Tenn. . . . Graham Paper Co.  
 New Haven, Conn. . . The A. Stone & Son Co.  
 New Orleans, La. . . . Graham Paper Co.  
 Newark, N. J. . . . . Leaker & Lathrop, Inc.  
 New York City . . . . Leaker & Lathrop, Inc.

New York City . . . . Kammer & Laid Paper Co., Inc.  
 New York City . . . . The Seligman Co.  
 Oakland, Calif. . . . Zellbach Paper Co.  
 Oklahoma City, Okla. . . Kansas City Paper House  
 Omaha, Neb. . . . . Carpenter Paper Co.  
 Philadelphia, Pa. . . . The Thomas W. Price Co.  
 Pittsburgh, Pa. . . . The Alling & Cory Co.  
 Portland, Maine . . . . The A. Stone & Son Co.  
 Portland, Oregon . . . Zellbach Paper Co.  
 Providence, R. I. . . . The A. Stone & Son Co.  
 Pueblo, Colo. . . . . Colton Paper Co.  
 Richmond, Va. . . . . Virginia Paper Co., Inc.  
 Rochester, N. Y. . . . The Alling & Cory Co.  
 Sacramento, Calif. . . Zellbach Paper Co.  
 Salt Lake City, Utah . . Zellbach Paper Co.  
 San Francisco, Calif. . . Zellbach Paper Co.  
 San Diego, Calif. . . . Zellbach Paper Co.  
 Savannah, Ga. . . . . M. S. & D. A. Dyck Co.  
 Scranton, Pa. . . . . Morgan Bros.  
 Seattle, Wash. . . . . Zellbach Paper Co.  
 Spokane, Wash. . . . Zellbach Paper Co.  
 Springfield, Mass. . . The Paper House of New England  
 St. Louis, Mo. . . . . Graham Paper Co.  
 St. Paul, Minn. . . . . Nashua Paper Co.  
 Syracuse, N. Y. . . . . J. & P. B. Gerritt Co.  
 Toledo, Ohio . . . . The Central Ohio Paper Co.  
 Tulsa, Okla. . . . . Taylor Paper Co.  
 Vancouver, B. C. . . . Smith, Davidson & Wright Co.  
 Washington, D. C. . . R. P. Andrews Paper Co.  
 Wilkes-Barre, Pa. . . . Magazine Bros.  
 York, Pa. . . . . R. P. Andrews Paper Co.

### EXPORT AND FOREIGN

AUSTRALIA AND NEW ZEALAND  
 CHINA AND JAPAN  
 EUROPE AND BRITISH ISLES  
 PHILIPPINE ISLANDS  
 LATIN AMERICA

Parsons & Whittemore, Inc., New York City  
 American Paper Exports, Inc., New York City  
 The Hindmarsh & Johnson Paper Co., Ltd., London, England  
 J. P. Heikman Co., Manila  
 National Paper & Type Co., New York City



KNOWLTON BROS. KAMARGO MARK FOUNDED 1868 WATERTOWN, N.Y.

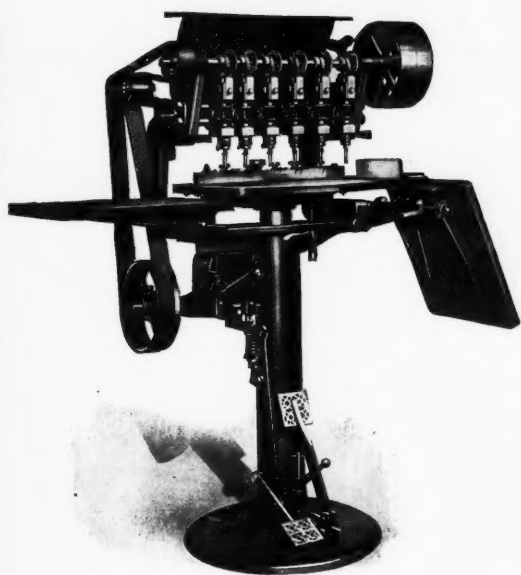






# Berry Round Hole Cutter

*WITH FOUR EXTRA HEADS*



**BERRY No. 4**

**T**HIS machine is indispensable in the manufacture of blank books, loose leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes.

This is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

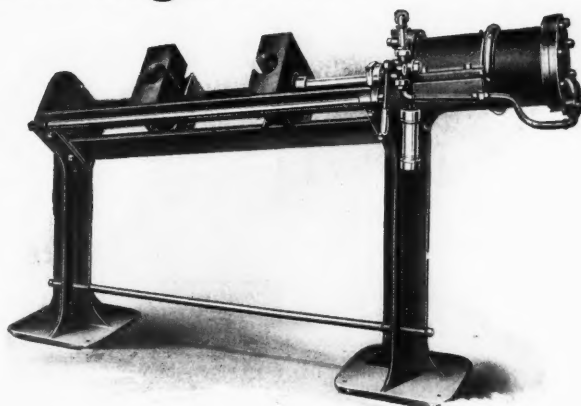
Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once.

We strongly recommend individual motor drive for this machine. It requires a 2 H. P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

---

## Berry Horizontal Signature Press

**W**ITH this machine, signatures, catalogs, books and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are  $10\frac{1}{2} \times 10\frac{1}{2}$  inches. Extensions may be added to the blocks, if necessary, in order to accommodate sheets a few inches larger than this. We also build this machine in upright model.



## BERRY MACHINE CO.

309 North Third Street

ST. LOUIS, MO., U. S. A.

# More than 7000 Presses

ARE NOW EQUIPPED WITH THE

## Chapman Electric Neutralizer

4147 ARE INCLUDED IN THIS PARTIAL  
LIST OF USERS ON 5 OR MORE PRESSES

Alco Gravure Corp., Branches.....	15	Ginn & Co., Cambridge, Mass.....	51	Nevins Church Press, Bloomfield, N. J.....	6
Alpine Press, Boston, Mass.....	5	Globe Ticket Co., Philadelphia, Pa.....	5	New York Times, New York City.....	8
American Art Works, Coshocton, Ohio.....	8	Goes Litho Co., Chicago, Ill.....	8	New York World, New York City.....	17
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Bryant Press, Toronto, Ont., Can.....	6	Hunter Rose Co., Toronto, Ont., Can.....	5	Rees Printing Co., Omaha, Neb.....	5
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## United Printing Machinery Co.

83 BROAD STREET  
BOSTON, MASS.

38 PARK ROW  
NEW YORK CITY

604 FISHER BLDG.  
CHICAGO, ILL.

# "Tested and Approved"

Cooperating with the S. D. Warren Company, we have formulated a series of *special* blacks particularly adapted for use on Warren's Standard Printing Papers.

"These inks have been tested and *approved* by the S. D. Warren Company for use on Warren's Standard Printing Papers."

They embrace all the smoothness, lustre, covering and drying qualities characteristic of the Fred'k H. Levey Co.'s line.

They combine with Warren's papers to bring out the clear, full value of halftones and etchings.

They enhance the skill of typography and presswork.

They produce the results you want.

Levey's Cameo Dull Black.....	No. 6110	for Warren's Cameo Plate Coated Book
" Superfine Black.....	No. 4443	" " Lustro Superfine Coated Book
" Warrentown Black.....	No. 6059	" " Coated Book
" Cumberland Coated Black.....	No. 6140	" " Cumberland Coated Book
" Silkote Dull Black.....	No. 6093	" " Silkote Dullo-Enamel
" Printone Black.....	No. 6143	" " Printone
" Library Text Black.....	No. 6063	" " Library Text
" Cameo Dull Black.....	No. 6110	" " Cameo Post Card
" Olde Style Black.....	No. 6064	" " Olde Style
" Cumberland Super Black.....	No. 6138	" " Cumberland Super Book
" Machine Book Black.....	No. 5236	" " Cumberland Machine Book
" Cameo Dull Black.....	No. 6110	" " Cameo Cover



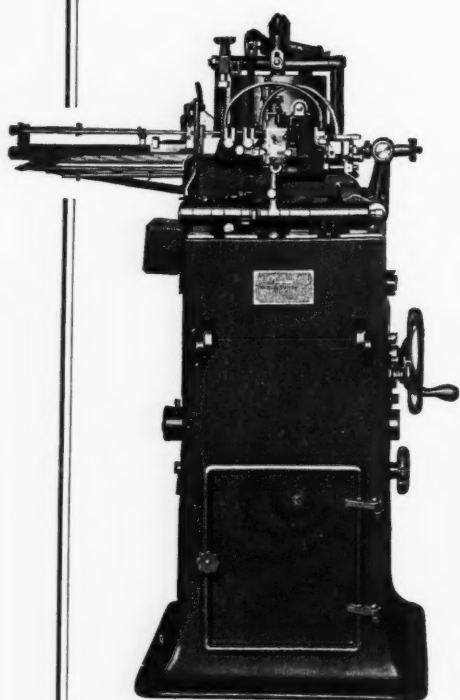
## FRED'K H. LEVEY CO., Inc.

59 Beekman St., NEW YORK

CHICAGO

Pacific Coast:

GEO. RUSSELL REED CO., Seattle, San Francisco, Los Angeles, Portland



## THE THOMPSON TYPE, LEAD *and* RULE CASTER

Is a simple, complete and compact machine for casting finished type, spaces and quads in all sizes from 5 to 48 point inclusive, and of all faces within the range of Linotype, Intertype and its own matrices.

Leads, Slugs and Rule from 2 to 12 point inclusive.

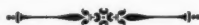
Embodies features not found in any other machine, while having at the same time the essential merits of simplicity and strength.

Produces type in all languages as perfect, durable and well finished as that supplied by any type foundry.

**THOMPSON TYPE MACHINE CO.**

223 W. ERIE ST., CHICAGO

## WOOD AND STEEL FURNITURE FOR PRINTERS INCLUDING CUT-COST EQUIPMENTS



Made by THE HAMILTON MANUFACTURING COMPANY

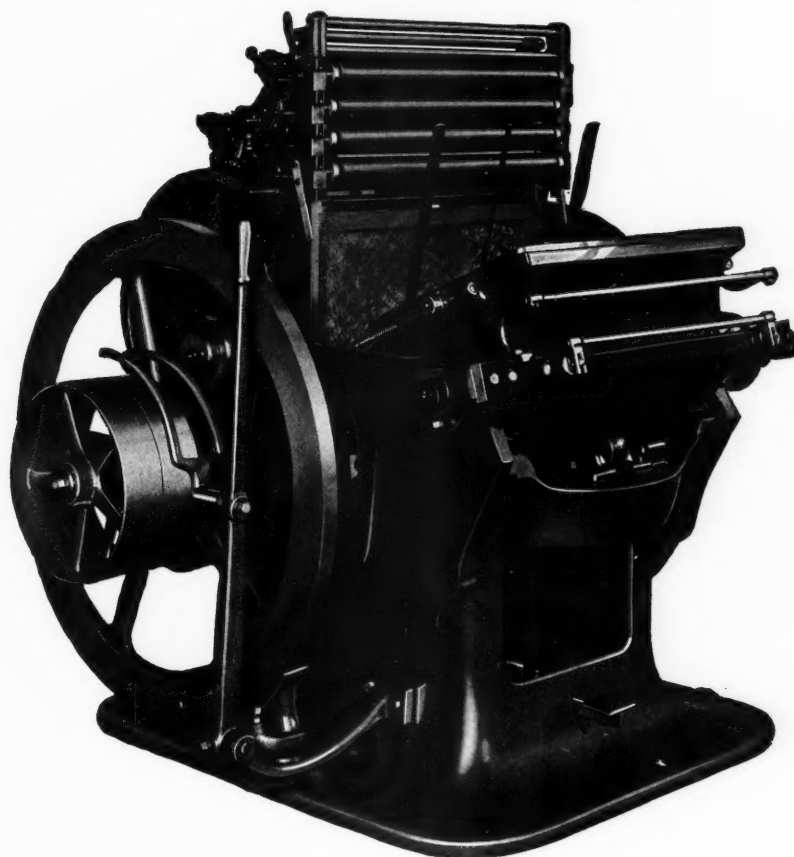
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CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE  
**AMERICAN TYPE FOUNDERS COMPANY**



# The Laureate Platen

Is a PRECISION TOOL  
*Designed for MASTER PRINTERS*



**Scope:** Will faultlessly print, at high speed and with a single rolling, from any Halftone, Multiple Color and Tint Plate that can be locked in its 14 x 22 inch steel chase.

**Some Reasons Why:** The predistribution of ink and carrying capacity of form rollers are ample to lay colors and tints uniformly, without reprinting. The main crank-pins actuate the carriage, whence its velocity ratios are practically mathematically exact and the action enduring. The impression trip also simultaneously stops the carriage, avoiding a double-roll. The platen is monolithic, exceedingly rigid hand-scraped, has a slow-moving dwell, and slides dead-square to the impression, entirely disconnected from its controlling device. Thin and hard tympan are feasible; which, as all Master Craftsmen know, augment the endurance of the make-ready and of form faces.

**Ocular Examples:** The advertising placards of New York Subway and Elevated Railway Cars, for the production of which over a score of LAUREATES are used, in preference to Cylinders.

*Correspondence Is Invited. Address*

**THOMSON-NATIONAL PRESS COMPANY, Incorporated**

Nott & East Avenues, Long Island City, N. Y.  
and 604 Fisher Building, Chicago, Ill.

ALSO AMERICAN TYPE FOUNDERS COMPANY, AND ANY OF ITS BRANCH HOUSES

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process  
 Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS  
 DRAWINGS  
 HALFTONES  
 ZINC ETCHINGS  
 WOOD & WAX  
 ENGRAVINGS  
 COLOR PLATES  
 NICKEL-STEEL  
 ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

## Chandler & Price New Series Presses

MADE IN FOUR SIZES:

8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches  
 (inside chase measurement)

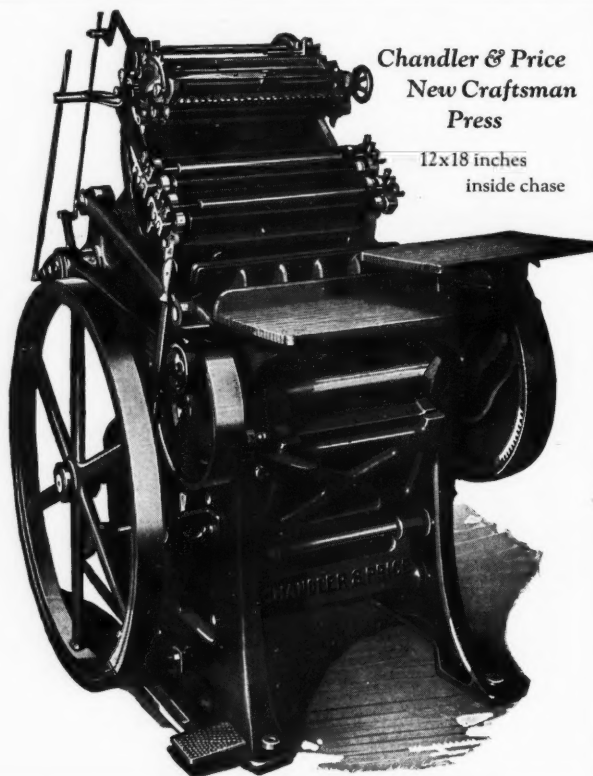
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

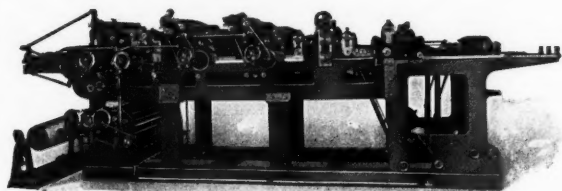
### Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders  
 Company**

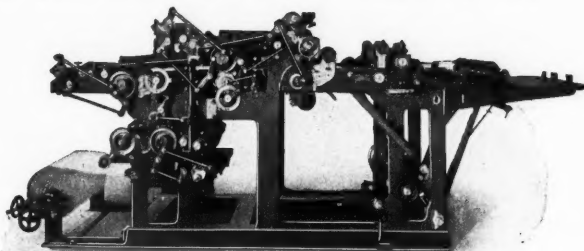




*This Space for Your  
Thoughts*

*The story is quickly and simply told—A high speed  
Kidder Special Rotary for that job. Think of it!*

*More Thought  
Space*



**KIDDER PRESS COMPANY, Dover, N. H.**

NEW YORK, 261 Broadway    TORONTO, CANADA, 445 King Street, West    166 W. Jackson St., CHICAGO

## Better Bound Books

*Are being produced on*

### **BRACKETT STRIPPING MACHINES**

THE BRACKETT STRIPPING MACHINE enables you to  
produce *better books at less cost.*

Owners of this machine know this. They are making larger  
profits. Are you making yours?

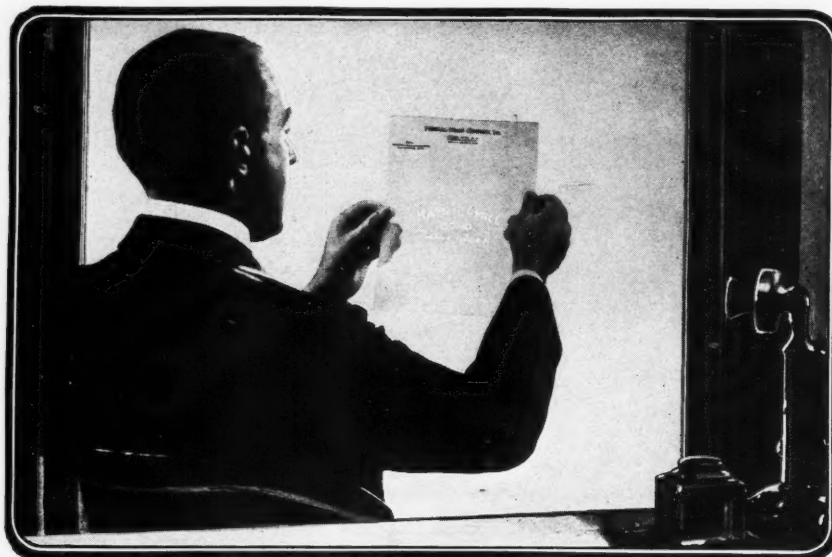
Our message to you—reinforce those vital parts, as the life of  
your book depends on its joints.

Solve one of the greatest problems in bookbinding with a  
BRACKETT STRIPPING MACHINE.

## **The Brackett Stripping Machine Co.**

**TOPEKA, KANSAS**

AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKIO



## Pleasing the Critical Buyer

The printing profession has reached a standing in public estimation where good work is expected as the rule, rather than the exception. The printer who builds for the future does not disappoint this expectation.

Most printing buyers know a good job when they see it, and part of their impression is formed by the paper the printer delivers. The business man who buys other articles of proven worth by the maker's name applies the same test to the paper you use for his letterheads or forms. He knows Hammermill Bond and he respects your selection of it for his use.

When your customer leaves the matter of paper choice to you, don't disappoint him. Give him Hammermill Bond. He will feel that you are anxious to assure him satisfaction.

We will furnish any printer with business-getting circulars to be enclosed with other mail.

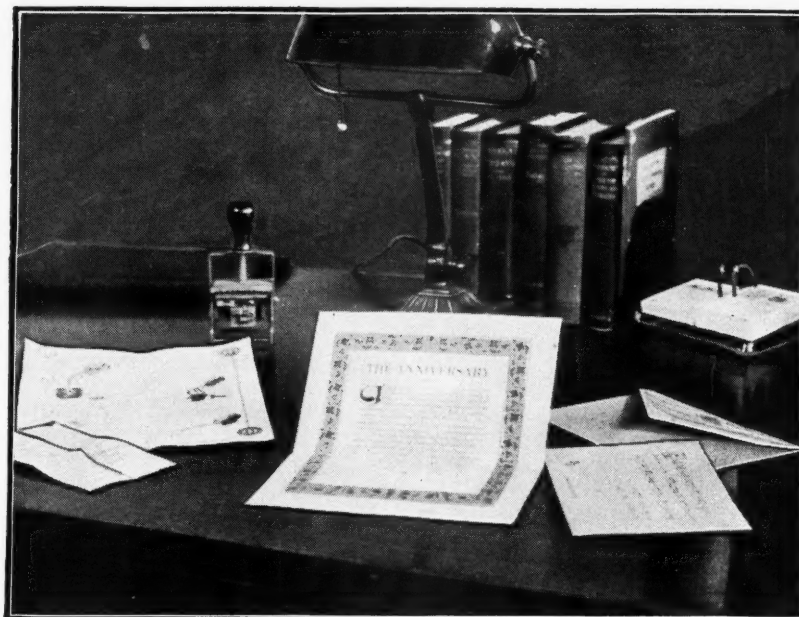
*Ask for samples of the "series of Ten" printers' circulars.*

**Hammermill Paper Company, Erie, Pennsylvania**

# HAMMERMILL BOND







## To Multiply Attention Value

The mailing piece you produce isn't alone when it goes to the desk of your prospect. Generally it has many other competitors for attention. If you want the direct advertising you produce to be the favorite in attention, you must make it deserve that favoritism by its appearance.

Your printing on Hammermill Announcements—paper, cards, and envelopes to match,—will hold its head high in the best of company. Economical? Yes; there is no waste in cutting, no over-buying, no packing problem. They come in convenient quantities, print easily, and go back into the same boxes for delivery.

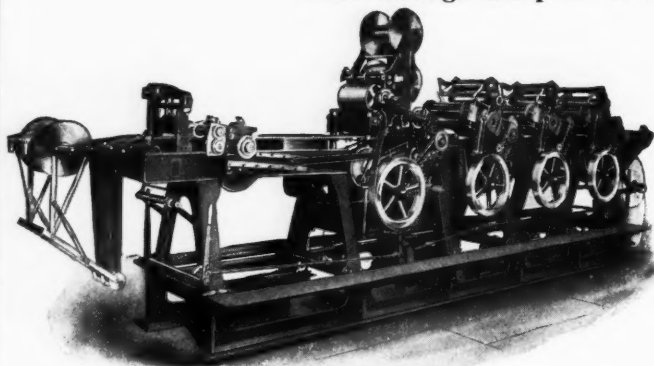
If it is your pride and profit to do attention-pulling printing, send for the booklet "Turn it into a good job." Address

**Hammermill Paper Company, Erie, Pennsylvania**





**FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour**  
*Once through the press completes the job*



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

*Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.*

**The New Era Manufacturing Company**  
 Straight and Cedar Streets, Paterson, N. J.



J. HORACE McFARLAND COMPANY  
 Street Process Press  
 HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,  
 Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RHM/MS

J. HORACE McFARLAND COMPANY  
*Robert H. McFarland*

THE CARMICHAEL RELIEF BLANKET COMPANY HAS THE HONOR OF BEING THE FIRST TO INTRODUCE THIS INVALUABLE DEVICE. IT IS THE ONLY ONE OF ITS KIND IN THE WORLD. IT IS THE ONLY ONE OF ITS KIND IN THE WORLD. IT IS THE ONLY ONE OF ITS KIND IN THE WORLD.

## CARMICHAEL RELIEF BLANKETS

(Patented)

**Cylinder Presses  
Platen Presses  
Rotary Presses**

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

*Write for booklet and price list.*

**CARMICHAEL BLANKET COMPANY**  
 ATLANTA, GEORGIA

Pacific Coast Sales Office:  
 711-713 Mills Bldg., San Francisco, Cal.

# STEEL STOOLS *for* LINOTYPE OPERATORS MONOTYPE OPERATORS COMPOSING ROOM USE



**No. 35 B Stool**  
ADJUSTABLE HEIGHTS  
18 to 23 inches  
22 to 27 inches  
26 to 31 inches  
and higher sizes

## Revolving and Adjustable STOOLS

### No. 35B

Round seat of hard-  
wood, 14½ inches in  
diameter.

Finished in either Mahogany or Golden Oak;  
optional.

Back of bent hardwood, finished to match seat.

Back pillars of spring steel.

Angle steel frame and back pillars finished in  
rich olive green enamel, baked on.

Every part firmly braced and securely riveted  
together.

Malleable iron spider and steel adjustable screw.

### No. 256

Saddle type seat of  
hardwood, 14½ by 14½  
inches square.



**No. 256 Stool**  
ADJUSTABLE HEIGHTS  
18 to 23 inches  
22 to 27 inches  
26 to 31 inches  
and higher sizes

## Angle Steel Stool Company

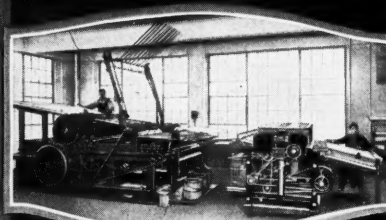
Plainwell, Michigan

Manufacturers of a Complete Line of

FACTORY AND OFFICE EQUIPMENT

# THE MILWAUKEE BRONZER

*- takes the Worry out of Bronzing.*



SHOWING a Michle connected with  
a 67 inch bronzer. Note sheets are  
carried directly into bronzer with no  
additional trained help—only a boy to  
jog up sheets. Bronzing adds so much  
and costs so little more — why not use  
it and secure much additional business?

### Exclusive Features

1. Flat bed — continuous feed.
2. No grippers—timing of sheets  
not necessary.
3. Simple tape delivery, which  
can be removed readily, carries  
sheets from press into bronzer
4. Portable—one man can move  
bronzer. This permits use of  
bronzer with more than one  
press.
5. Clean in operation—no loose  
bronze flying around room.
6. Requires no trained help.
7. Will bronze paper, tinplate or  
cardboard up to ½" thickness.

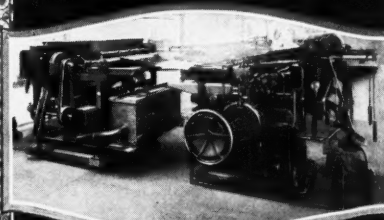
Made in four sizes—27 inch, 35  
inch, 51 inch and 67 inch widths.

*Write for prices and catalog today.  
Mention largest size sheet you  
ordinarily would bronze.*

C. B. HENSCHEL MFG. CO.  
MILWAUKEE WISCONSIN

THIS illustration shows Kelly press  
delivering sheets direct into bronzer.  
A similar delivery is furnished for  
the Miller High Speed, New Michle  
Vertical, as well as other presses and  
is included in price of machine.

Our bronzer will handle the speed of  
these presses. Yes, some production  
which spells PROFITS.



*The Machine for the Paper Box and Carton Manufacturer.*

### Our Composing Room Equipment

is continually gaining favor, because, economy and strength are combined in practical designs.

Made of Oak — the  
wood eternal



No. 14020 Imposing Table  
(One of our many designs)

## THE CARROM COMPANY

LUDINGTON, MICHIGAN

*Established 1889*

Manufacturers of a Complete Line of Highest Grade Composing Room Equipment

Established 1882

## Brown Folding Machine Co.

Erie, Pennsylvania

*Manufacturers*

### Paper Folding Machinery

#### AGENCIES

CHICAGO  
608 South Dearborn Street

NEW YORK CITY  
38 Park Row

DALLAS  
1102 Commerce Street

ATLANTA  
J. H. Schroeter & Bro.

SAN FRANCISCO  
500 Howard Street

TORONTO  
114 Adelaide Street, W.

ENGLAND—Dawson, Payne & Elliott, Ltd., Otley



# The Ault & Wiborg Co.

CINCINNATI.

INKS FOR ALL THE  
GRAPHIC ARTS



Process Insert Dark Green No. 1521-51

Process Insert Orange No. 1523-99

Process Insert Peacock Blue No. 1524-00

Process Insert Black No. 1498-39

Process Insert Yellow No. 1523-98

*Good Printing is as much dependent on  
Good Rollers as it is on  
Good Inks —*

*to get the Best Results use*

## IDEAL ROLLERS

*Scientifically made  
Rollers of Precision,  
that will not melt;  
that will not shrink;  
that will not expand;  
that are unaffected by  
climatic or atmospheric changes;  
that are correctly made  
to economically distribute*

*The AULT & WIBORG CO.*

*Sole Selling Agents*

CINCINNATI

*"Here and Everywhere"*

NEW YORK  
BOSTON  
PHILADELPHIA  
BALTIMORE  
CHICAGO

ST. LOUIS  
CLEVELAND  
BUFFALO  
DETROIT  
MILWAUKEE

MINNEAPOLIS  
ATLANTA  
FORT WORTH  
SAN FRANCISCO  
LOS ANGELES

TORONTO, CAN.  
MONTREAL, CAN.  
WINNIPEG, CAN.  
BUENOS AIRES, ARG.  
ROSARIO, ARG.

CORDOBA, ARG.  
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MONTEVIDEO, URUGUAY  
SHANGHAI, CHINA  
CANTON, CHINA

HANKOW, CHINA  
TIENTSIN, CHINA  
HONGKONG  
LONDON E. C., ENG.



## Install an Offset Department for Direct-by-Mail Matter

**T**O a great extent, printers are responsible for the fact that direct-by-mail matter is much better today than it was a few years ago.

They installed service departments—and immediately an improvement in ideas and layout became noticeable.

They are now installing offset departments so that all of their work may be produced as effectively as it is created and planned.

On certain kinds of direct-by-mail work, offset presses give exactly the results which are wanted—economical and fast production, beautiful illustrative and selling effects, and good bulk for mailing.

A Harris representative will be glad to call and show you samples. No obligation of course. Write the nearest office.

**The Harris Automatic Press Company**

*Pioneer Builders of Successful Offset Presses*

New York Cleveland Chicago

### Advantages of HARRIS OFFSET PRESSES



Low cost of output.

Speed of running—  
an impression every  
revolution.



Ideal for Direct by  
Mail work. Offset  
emphasizes selling  
points, bulks up,  
withstands mailing  
and folds well.



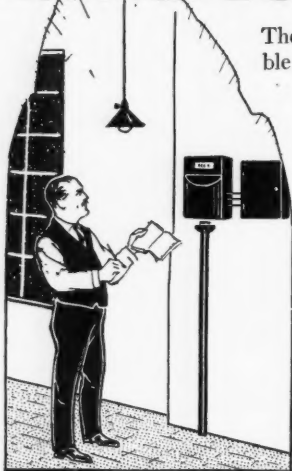
Built in standard sizes, from 17x22  
to 64 x 44. Two 2-color models.

# HARRIS

offset  presses

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Lower Power Bills



The power saving with Kimble cylinder press motors is a very significant item when multiplied by the number of presses, by the number of days, for a number of years. Actual figures have shown that in a comparatively short time, this saving in power brought about by the Kimble cylinder press motor actually pays for the motor and then adds to the "Profit" side of the ledger.

## Higher Efficiency

Higher efficiency combined with a higher grade of work is the natural result of the flexible control afforded by Kimble cylinder press motors. The feeder is able to do more work and better work with less waste because he can adjust the speed of the press to his own limitations, to the quality of stock and every detail of the job in hand. It is this high efficiency promoted by Kimble motors which has made them the preferred cylinder press drive in thousands of printing plants throughout the country.

There is a Kimble motor exactly suited to give maximum efficiency on your cylinder press and Kimble engineers will make the selection for you and guarantee the results.

### KIMBLE ELECTRIC COMPANY

635 N. Western Ave., Chicago, U. S. A.

Motors for  
Job and Cylinder  
Presses



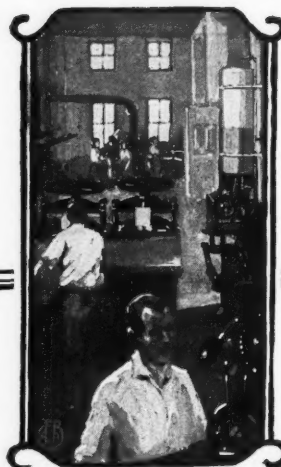
Motors for  
Cutters and other  
machines

MAIL THIS SPECIFICATION BLANK AT ONCE

KIMBLE ELECTRIC CO.,  
635 N. Western Ave., Chicago, Ill.

Gentlemen: Please send us recommendation covering motor guaranteed for the following press:

Make of press.....  
Maximum impressions per hour.....  
Revolutions of belt pulley to each impression.....  
Diameter of belt pulley.....  
.....  
.....  
.....



Stereotype Room,  
The Dallas News,  
Dallas, Texas—HOYT  
Type Metals  
Used.

# HOYT TYPE METAL

HOYT N. P. Stereotype Metal has a hard job to perform and does it well. Every part of the plate comes out clean and sharp—half-tones, small letters and fine lines—and there is no shrinkage trouble. HOYT standards of metal selection and ideals of manufacturing accomplish this.

We also make

HOYT Faultless Linotype Metal

HOYT AX Monotype Metal

HOYT Standard Electrottype Metal

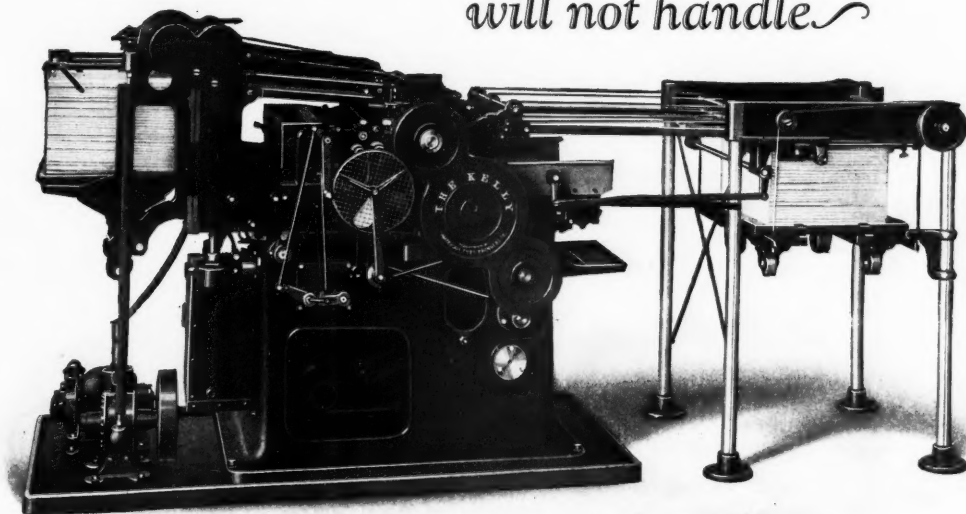
HOYT Combination Linotype and Stereotype Metal

Fill your next type-metal requirements with HOYT Products. A trial order convinces of their merit. Address Department P.

**HOYT METAL COMPANY**  
ST. LOUIS-CHICAGO-DETROIT-NEW YORK



Put forms on the KELLY that other presses  
will not handle~



**KELLY** Automatic Presses in range of work are far superior to all others aspiring to the same field; in impressional power, ink distribution and covering, close register, size of forms and general operating qualities they are unequalled. Years of successful manufacturing and the experiences gained during a long period are at your disposal.

**S**ERVICE organizations at each of our Selling Houses give careful and expert attention to installations as well as to the care of Kelly Presses. They will promptly respond to your call, instruct your operators and are factory trained in the work

Forms that are not workable on other automatic machinery are easily handled by the Kelly. No printing within the capacity of Kelly Presses is too difficult. Every convenience to expedite work and save the operator's time is part of the equipment and contributes to the high percentage of productive time that is found in operating reports.

Let our managers and salesmen talk with you on this subject, which should prove of compelling interest at this time, when profits are so largely influenced by operating efficiency.

---

**American Type Founders Company**

*Manufacturer of Kelly Automatic Presses*

BRASS RULE FRAME CORNERS



### Go to Goes for The Goes Bank Statement and Announcement Folders

An especially attractive series of folder designs arranged particularly for the publication of condensed Bank Statements. Also appropriate and desirable for announcements of all descriptions, as well as price lists, inserts, menus, programs, small booklet covers and an infinite variety of other purposes.

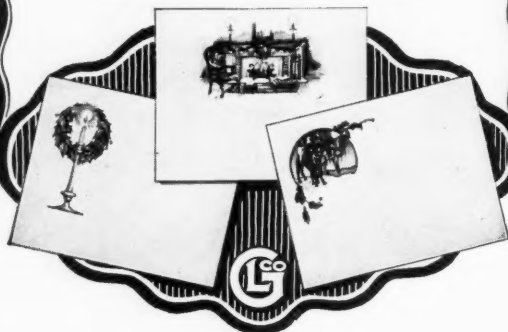
**The Goes Greeting Cards**  
embrace a group of artistically lithographed, delicate water color subjects which typify the Holiday spirit.

**The Goes Printers' Helps**  
also include both Lithographed  
and Steel Engraved Blanks for

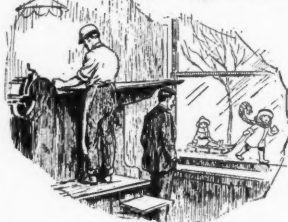
Stock Certificates    Guarantee Certificates  
Bonds                      Interim Certificates  
also

**The Goes Art Advertising**  
Blotters                      Mailing Cards  
Calendars                      Calendar Cards  
Samples or descriptive matter and full information including prices will gladly be forwarded upon receipt of written request.

**Goes Lithographing Company**  
45 West 61st Street, Chicago



## When Winter Comes—



and your  
presses be-  
gin to slow  
up because  
of the damp-

ness, think how a good  
burner would help to  
speed things along.

On hundreds of presses **Johnson Perfection Burners** are increasing production by 10 per cent—some of them in use for over nine years. Think what it would mean to increase *your* production 10 per cent!

Their owners are avoiding slip-sheeting, paper spoilage, waiting for ink to dry, slow-speed runs, static electricity.

Let us tell you more about this wonderful burner.

#### DISTRIBUTORS

**BARNHART BROS. & SPINDLER**  
Chicago    Kansas City    Washington, D. C.  
Dallas    St. Paul    St. Louis    Omaha  
Seattle

**AMERICAN TYPE FOUNDERS CO.**  
New York City    Buffalo, N. Y.    Philadelphia, Pa.

**J. H. SCHROETER & BRO.**  
Atlanta, Ga.

**KEYSTONE TYPE FOUNDRY**  
Philadelphia, Pa.

**LATHAM AUTOMATIC REGISTERING CO.**  
Chicago, Ill.

**RICHMOND TYPE & ELECTROTYPE FOUNDRY**  
Richmond, Va.

**DORSEY PRINTERS SUPPLY CO.**  
Memphis, Tenn.

#### DISTRIBUTORS FOR CANADA

**TORONTO TYPE FOUNDRY, LTD.**  
Toronto    Montreal    Winnipeg    Regina

#### SALES OFFICES

San Francisco.....Wm. GRISWOLD, Rep.  
Pittsburgh.....Wm. P. GREGG, Rep.  
Dallas.....E. G. MYERS, Rep.

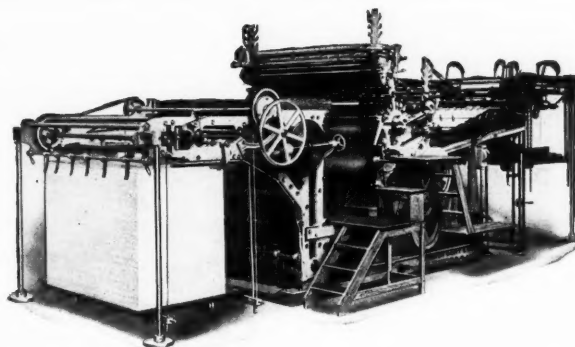
### The Johnson Perfection Burner Co.

1966 East Sixty-sixth Street  
Cleveland, Ohio

**Johnson Perfection Burner**  
LESS SPOILAGE AND MORE SPEED

# THE SCOTT Six Roller Rotary OFFSET PRESS

With Suction Feeder  
and  
Automatic Pile Delivery



## The Finest Quality of Work

is now done profitably by the offset process on Scott Presses as they produce a maximum amount of work with little waste.

## This Is the Economical Way

of producing work either in black or in colors and the progressive establishments are installing Scott Offset Presses.

WE ALSO BUILD TWO COLOR AND WEB OFFSET PRESSES

## WALTER SCOTT & COMPANY

Main Office and Factory: Plainfield, New Jersey, U. S. A.

NEW YORK OFFICE: Brokaw Building, 1457 Broadway at 42d Street  
CABLE ADDRESS: Waltscott, New York

CHICAGO OFFICE: 1441 Monadnock Block  
Codes Used: A B C (5th Edition) and our own

# HILL-CURTIS TRIMOSAW

## JUNIOR MODEL



Junior Trimosaw

The Trimosaw Junior is furnished complete with all attachments needed for regular operations. A few of the many operations possible on the Junior with standard equipment are as follows:

Saws and trims in one operation, miters sixteen 6 pt. rules or equivalent, both right and left hand at one time, all faces up, making four complete borders in one miter, mortises, notches, grinds, undercuts, etc.

Ask for Trimosaw Junior Bulletin and learn about the most modern saw trimmer extant.

**HILL-CURTIS Co.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
**KALAMAZOO MICHIGAN**

Representatives

CHICAGO STORE, 641 So. Dearborn St., Chicago

CLEVELAND STORE, 1409 E. 12th St., Cleveland, Ohio

Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina

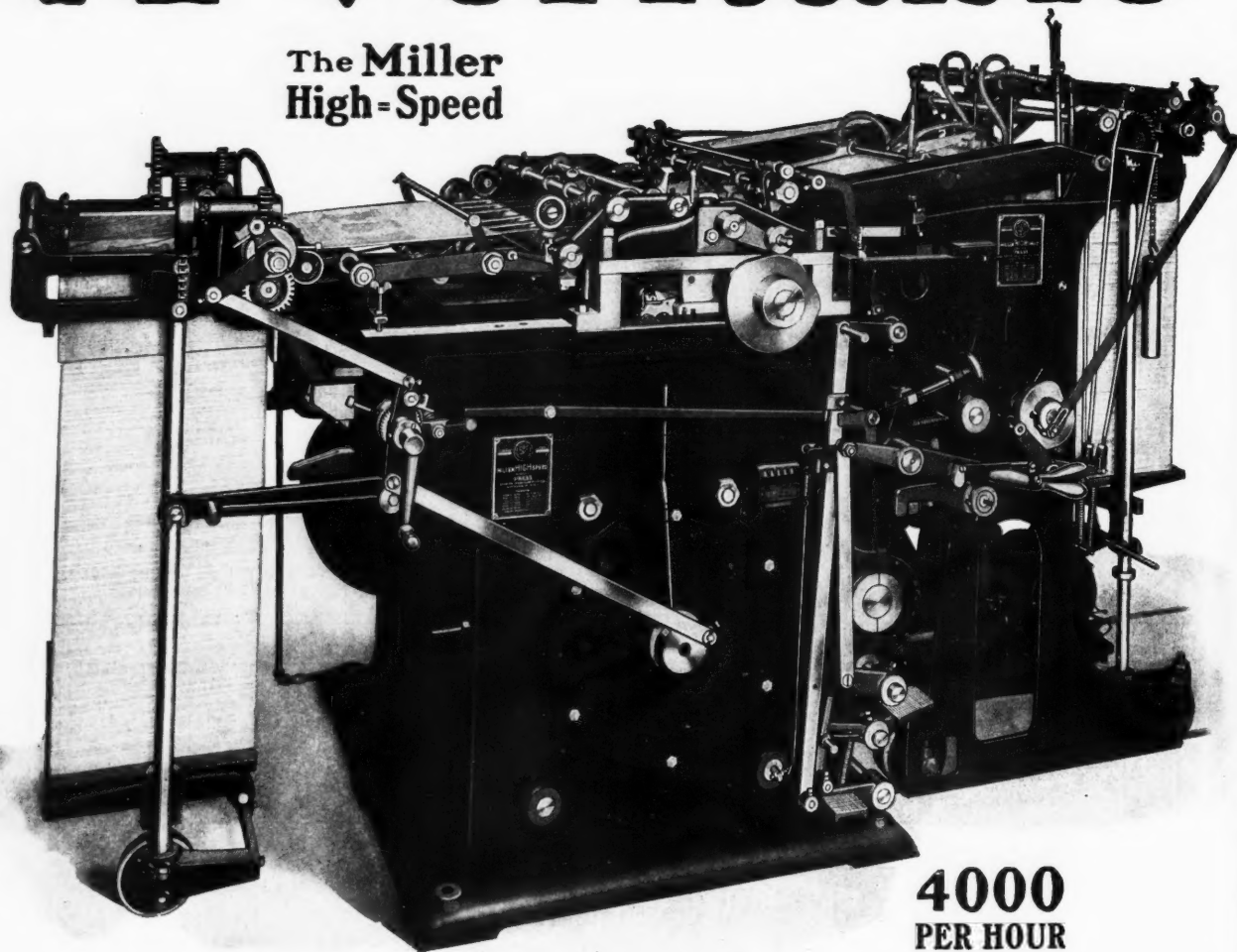
F. T. Wimble & Co., Ltd., Sydney, Australia

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# A Veritable

The Miller  
High-Speed



**4000  
PER HOUR**

**T**HAT THE UNPRECEDENTED HOURLY AVERAGE OUTPUT of a high-quality product, at lower than the universally established hour cost, is common to all shops operating MILLER HIGH-SPEED PRESSES, is confirmed by the scores of unsolicited letters received from HIGH-SPEED USERS, a few typical examples of which we reprint on opposite page. 50% OF THE SHOPS WHERE HIGH-SPEEDS HAVE BEEN INSTALLED HAVE EITHER PLACED THEIR ORDERS FOR ADDITIONAL UNITS OR HAVE SIGNIFIED THEIR INTENTIONS OF DOING SO.

In view of this unanimous endorsement by users, can YOU longer afford to sacrifice the profits and business prestige the HIGH-SPEED assures—an assurance backed by the specialized manufacturing experience and integrity developed in the building of upward of 17,000 Miller Automatic Feeders for platen and cylinder presses and 7,000 Miller Saw-Trimmers? Write today, NOW, for descriptive matter, samples of work and particulars regarding our liberal extended-payment plan.



# "Knock-Out"

Certified in Writing by High-Speed Users:

**Wonderful Success** "We are having wonderful success with the Miller High-Speed and it is a pleasure to boost the machine, which we are doing at every opportunity."—Geo. N. Alsop, Alsop Printing Co., Birmingham, Ala.

**Entirely Satisfactory** "The Miller High-Speed is proving entirely satisfactory. Daily average production is around 3500 per hour. In a 25,000 run spoilage is less than a dozen sheets. Will be glad when we receive our second High-Speed now on order."—Louis P. Hall, Pres. Calmar Printing Co., San Francisco.

**Lives Up to Its Name—"High Speed"** "The Miller High-Speed is performing excellently. It lives up to its name 'High-Speed.' On a four-page market letter the running time on 30,450 impressions was eight hours and fifteen minutes."—S. Thos. Batten, Batten & Jorgensen, Boston, Mass.

**Revelation in Printing Machinery** "We want to express entire satisfaction with our new High-Speed Press. It is certainly a revelation in modern printing machinery. We want to talk over the purchase of another machine with you."—Francis J. Doyle, The Doyle Press, Flint, Mich.

**4000 Average Per Hour for Days at a Time** "We have operated the High-Speed on book, enamel and onion skin with equal success. It has maintained a speed of 4000 per running hour for days at a time and when pressed have run it at 4600 per hour."—H. C. Oatman, The Cloister Press, Cleveland, Ohio.

**Operation Justifies Placing Order for Second Machine** "On one, two, three, and four color forms we have found the register to be perfect, the distribution satisfactory and the speed an average of 3900 per hour. Our experience with the High-Speed now operating, in our opinion, justifies us in placing our order for the second machine, which we believe, is sufficient evidence of our entire satisfaction."—W. V. Turley, Pennebaker-Turley, Chattanooga, Tenn.

**3600 to 4200 Impressions Per Hour** "We find no difficulty in keeping up a speed of 3600 to 4200 impressions per hour. In fact we are so absolutely satisfied with the machine that we contemplate the installation of another in the near future."—Jack Wheeler, Wheeler-Van Label Co., Grand Rapids, Mich.

**Performance is Simply Wonderful** "As I write this the High-Speed is 'ticking off' glassine candy wrappers at the rate of 4200 impressions per hour with the regularity of a clock. It has more than met your claims for it, far surpassing our expectations. Its performance is simply wonderful."—John W. Hailman, The Hailman Press, Kansas City, Mo.

**250,000 Impressions in Six Days** "Our work is greatly diversified, ranging from cardboard to onion skin, many of the forms requiring hair-line register. The High-Speed has met every test to our entire satisfaction and done all you claim for it. One customer gave us a nice bonus for printing a quarter million impressions in six days."—S. W. Roncka, Roncka Bros., Omaha, Neb.

**Superior of any other Machine on the Market** "Results obtained from our first High-Speed so entirely satisfactory as to more than justify prompt installation of our second machine. Our experience has proved the High-Speed to be the superior of any other machine on the market in ease of adjustment, access of make-ready, impression strength, durability, speed and close register."—C. A. Whiteside, Pres., Wm. G. Johnston Company, Pittsburgh, Pa.

**Average 4100 Impressions Per Hour** "On a catalog run of 84,000 impressions we averaged 4100 impressions per hour. Some of the pages contained solid halftones, three-quarter size of page and all other pages had twelve to fourteen smaller halftones. The ink distribution was perfect. Our pressman, who had only Miller Platen Press Feeder experience, with one helper, operates the High-Speed, a 10 x 15 Miller Feeder and a 14 x 22 Colts."—J. McElwee, Philadelphia Printing Company, Philadelphia, Pa.

## The Miller Saw-Trimmer Co.

2 to 24 Penn Ave. *Pittsburgh, U.S.A.* Point Building

ATLANTA - BOSTON - CHICAGO - DALLAS - DETROIT - LOS ANGELES - MINNEAPOLIS - NEW YORK - PHILADELPHIA - ST. LOUIS - SAN FRANCISCO

Canada (except British Columbia), MILLER & RICHARD, Toronto - Winnipeg.

Latin America, NATIONAL PAPER & TYPE CO., New York.

Great Britain, Ireland, Bermuda, Jamaica, Strait Settlements, India, Egypt and Malta, LANSTON MONOTYPE CORP., Ltd., London.

# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 72

NOVEMBER, 1923

Number 2

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PUBLISHED MONTHLY BY

## THE INLAND PRINTER COMPANY

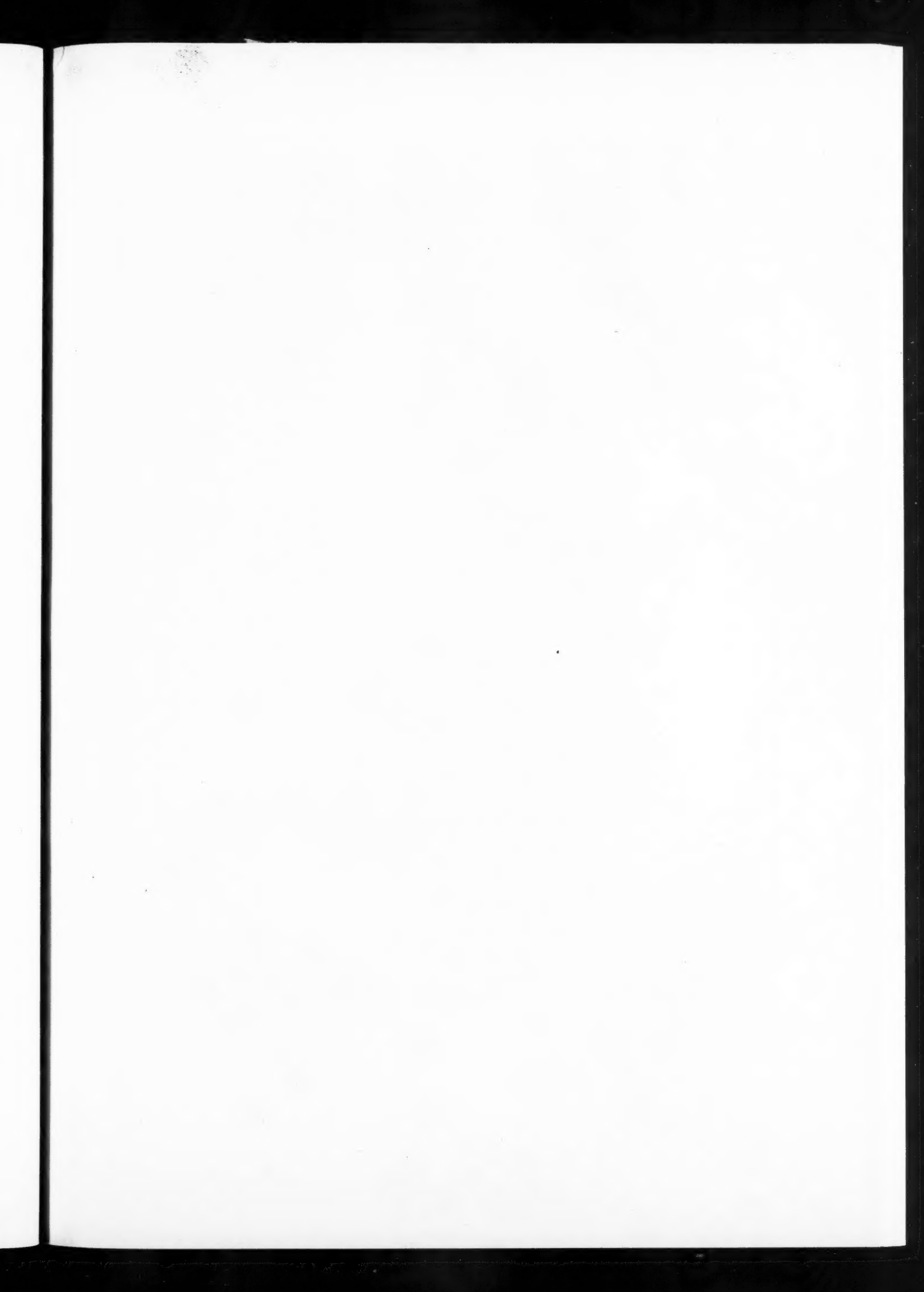
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office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

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# The Perfection of Art

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HE perfection of an art consists in the employment of a comprehensive system of laws, commensurate to every purpose within its scope, but concealed from the eye of the spectator; and in the production of effects that seem to flow forth spontaneously, as though uncontrolled by their influence, and which are equally excellent, whether regarded individually, or in reference to the proposed result.



JOHN MASON GOOD

1764-1827